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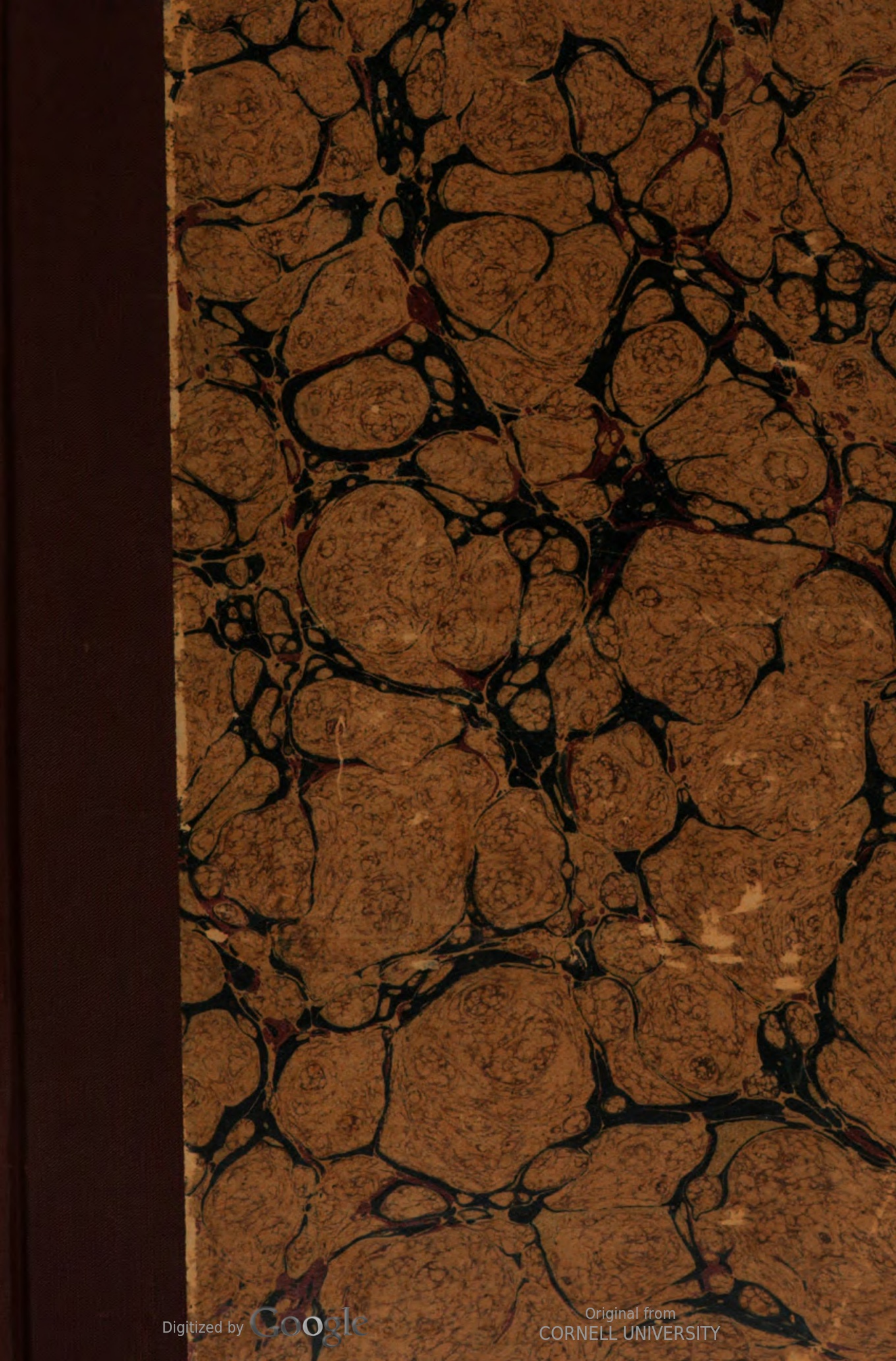
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Modern Language Association

OF OHIO

PROCEEDINGS

FOR

1896 AND 1897

At the meetings of the Modern Language Association of Ohio
Papers may be offered in any Modern Language.

† PROCEEDINGS †
OF THE
SEVENTH AND EIGHTH ANNUAL CONVENTIONS
OF THE
MODERN LANGUAGE ASSOCIATION
OF OHIO

HELD AT WESTERN RESERVE UNIVERSITY,
CLEVELAND, DEC. 30, 1896,

AND AT

OHIO STATE UNIVERSITY, COLUMBUS,
NOV. 26 AND 27, 1897.

PUBLISHED BY THE ASSOCIATION.

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SEVENTH MEETING
OF THE
Modern Language Association
OF OHIO

**Held Jointly with the Meeting of the Modern Language Association of
America, at Western Reserve University, Cleveland,
December 29 and 30, 1896.**

The Executive Committee of the Modern Language Association of Ohio decided unanimously that the State Association meet together with the General Association at Cleveland, December 29 and 30. A large number of the members of the State Association attended the meetings and contributed to the success of the meeting of the General Association. At one of the sessions of the General Association a report of the work of the State Association was given by its Secretary.

No special program for the State Association had been provided for, so as to give the members every opportunity to take part in the sessions of the General Association. A business session, however, was held, at which the following business was transacted:

After the minutes of the last meeting, held at Sandusky July 2 and 3, 1895, had been read and adopted, the report of the Treasurer was rendered and accepted. A committee appointed to select a place for the next meeting suggested Columbus. This was adopted. The committee also suggested that the next meet-

ing be held farther south, preferably in Cincinnati. A committee on nomination of officers reported the following names:

President, Charles Harris, Cleveland.

First Vice President, E. N. Brown, Cincinnati.

Second Vice President, H. Woldtman, Cleveland.

Secretary, E. Eggers, Columbus.

Treasurer, G. F. McKibben, Granville.

Professor McKibben declining to serve, Professor W. A. Cooper, of Marietta, was nominated. The Secretary then cast the ballot for the above officers.

Adjourned.

JOHN C. BOYD, Secretary pro tem.

EIGHTH MEETING
HELD AT
Ohio State University, Columbus
November 26 and 27, 1897

NOV. 26, 2 P. M.

The meeting was called to order by the Secretary, the other officers having been delayed. The Secretary introduced Dr. Wm. H. Scott, former President of the Ohio State University, who, in the absence of Dr. Canfield, delivered the address of welcome.

The first paper upon the program, by Professor A. W. James, Miami University, was not read, as the writer was detained by sickness. The next paper, by Dr. A. C. Barrows, "What is the Study of Literature?" in the absence of the writer, was read by the Secretary. Discussed by Professor Denney.

President Harris entered and delivered the president's address. Subject: "Aids in the Teaching of Modern Languages." The paper was discussed by Professors Bowen, Woldtman, Deering, Wilson and Miss Cranz.

"Remarks on Swiss Dialects," by A. C. Zembrod, Heidelberg University, was the title of the next paper. It was discussed by Professors Deering, Woldtman, Eggers, McKibben.

The next paper was that of Professor R. W. Deering, Western Reserve University, "German Classics in High Schools." Discussed by Professors Woldtman, Davies, Wilson, Bowen, Cooper, Broemel, Zembrod and Miss Duerst.

The Association then adjourned to attend a social gathering at the residence of Professor Eggers.

NOV. 26, 7:30 P. M.

Upon reconvening the Association listened first to a paper by Professor Chas. W. Mesloh, Ohio State University, "Luther and the German Language." Discussed by Professors Eggers and Woldtman. The next paper, by Miss Kate Cranz, Ohio University, "Prose Selections for German Classes," was discussed by Professors Wilson, Deering, Davies, Cooper and Miss Nelson.

NOV. 27, 9 A. M.

The first paper upon the program was one promised by Professor Behoteguy, Wooster University. The writer being detained by sickness, the Association proceeded to hold a business session.

The Auditing Committee reported the accounts of the Treasurer as correct.

The Nominating Committee reported the following officers:
President, E. N. Brown, Cincinnati.

First Vice President, A. C. Zembrod, Tiffin.

Second Vice President, Wm. Werthner, Dayton.

Secretary, E. Eggers, Columbus.

Treasurer, Wm. A. Cooper, Marietta.

The Secretary cast the ballot for these nominations. The Committee on Place of Meeting reported in favor of Cincinnati. Adopted.

The question of the time for the next meeting being raised, the Association decided that the next meeting should be held during the Thanksgiving recess.

Upon motion of Professor Davies the thanks of the Association were tendered to Professor and Mrs. Eggers for their hospitality.

The regular program was then resumed. Professor Charles A. Bruce, Ohio State University, read his paper, "La Fontaine in the Class Room." Discussed by Professors Bowen and McKibben. The last paper was then read by Professor Eggers, Ohio State University, "Pictorial Aids to the Teaching of German Literature."

Adjourned.

ERNST A. EGGERS, Secretary.

Address of Welcome.

W. H. SCOTT, OHIO STATE UNIVERSITY.

Mr. President, Ladies and Gentlemen:

It must be a matter of regret to you, as it is to me, that President Canfield is not present to perform the gracious office of bidding you welcome. But my regret is reduced to a minimum by the fact that I have been asked to stand in his place; for I account it a privilege to extend to you on behalf of the University a hearty welcome and hospitable greeting.

Association is natural to us. We are drawn together by likeness of nature; and likeness of nature is reinforced by likeness of pursuit, likeness of experience, likeness of habit.

The benefits that may result to the teacher and to the profession of teaching from such an association as this are many and various. I shall have time to speak of but two or three, and of them but briefly.

Perhaps the first benefit to most of those who come is that their attention is turned in a critical way upon their own work. It is seldom that a teacher begins to improve till he begins to think about what he does, to ask himself why he does it and ~~why~~ he does it as he does, and to inquire for better ways of doing it.

But it is hardly possible that he should faithfully attend the meetings of an association of teachers, hearing its papers and discussions, breathing its atmosphere, and coming into personal contact with its members—without being aroused to some reflec-

tion on the method and spirit of his work. Every alert and inquiring member will be helped to a still more intelligent and critical study of himself as a teacher. Such reflection and study invariably improve the teacher; and the improvement of the teacher improves the profession. Indeed, the only way to improve a profession is to improve the individual members of it.

A second way in which these meetings may benefit the teacher and the profession is by the diffusion of knowledge. What one has learned by reading or by thought or by experience, or by a combination of these, here becomes the property of all. In this way you may acquire a more extended or more minute or more exact knowledge of some part of the subject that you teach. But especially you may learn something about how to teach it. What a flood of light sometimes breaks in on our darkness from the suggestions of a fellow-worker! What flashes of insight sometimes illuminate a subject during intellectual interchange! How suddenly sometimes a refractory problem dissolves in the crucible of discussion! Conference, question and answer, criticism, debate, attack, defense, the sword-play of thought, how it invigorates the mind; how it intensifies and sharpens the faculties, and endows them for the time with a clairvoyant power to see!

I shall detain you only while I speak of a third and, to my mind, the chief, benefit to be derived from the association of teachers. What, would you say, is the supreme need, or, if he already has it, the supreme possession of a teacher?

Not on knowledge, or on training, or on scholarship, would I lay the strongest emphasis. There is a qualification of another kind, that is more vital to the teacher. I mean his quickening power—his power to awaken; to stimulate; to beget enthusiasm. I grant that alone, unbalanced by knowledge and judgment, this power is worthless; it may even do serious harm. Nevertheless,

it is the condition of efficiency, of dynamic power, in every other qualification. Whatever other gifts or attainments the teacher may possess—though he have all knowledge and understand all mysteries, and though he speak with the tongues of men and of angels, and have not the power to inspire, he is become as sounding brass or a tinkling cymbal.

What is the secret of this power? Simply that the teacher himself be quickened; that he be awakened; stimulated; charged with enthusiasm. The source of inspiration is a soul inspired.

The contact of such a teacher with his students is like an electric touch, starting currents of thought and sympathy that flow from mind to mind. Apprehension, memory, imagination, insight, thought, come to floodtide. Then teaching is at its height. It enlightens; it vivifies; it liberates and lifts; it inspires.

A meeting like this—a meeting of those who are united in mental and moral kinship and by the tie of a common work of high import—ought to be profitable for inspiration. And that, it seems to me, is the very highest benefit that it can give.

May this meeting of your Association bring to each of you the pleasures of sympathetic intercourse, a clearer and more critical comprehension of the principles and methods of your great profession, a deepening of your interest in the work of teaching, and, as its crowning good, may it unseal in you new fountains of inspiration and power!

President's Address.

AIDS IN THE TEACHING OF MODERN LANGUAGES.

CHARLES HARRIS. WESTERN RESERVE UNIVERSITY.

In teaching languages the end sought should be training rather than the mere acquisition of facts. The man who can wait on a table in seven languages is, as a rule, little better off intellectually for his requirements. He has usually received no mental training in the process of learning the phrases which he speaks. We must seek something other than so-called practical results. Mere conversational glibness in ever so many foreign idioms is as nothing compared to the ability to read with intelligence a single page of Shakespeare or Goethe. To read such a page means more than to know every word on it. It means a mind cultivated to the degree that it can, in some measure at least, think the thoughts of a Shakespeare or a Goethe and feel what they felt. This communion with the great minds that have gone before is the best thing that the languages have to give us.

The foregoing views concerning the mission of linguistic instruction are not new. They are so widely accepted that they have almost become truisms. They are uttered now, as a sort of prelude, because it is my intention to discuss the use and place of certain externals, Realien, of instruction in the modern languages. Though the topic may appear at first glance to give the lie to such views, the contradiction is only seeming, for the higher can in this case include the lower.

Let us examine a common phenomenon. A pupil has before him a sentence, English, French, Greek, it matters not in what language. We find perhaps that he seems to understand every word in it; he can parse and construe it in every detail, but still it is meaningless to him. If it is in a foreign tongue, he may be able to transfer it into English words and be no wiser than before. Translate, of course, he cannot, for translation presupposes an understanding of the foreign sentence. (One is tempted to query here, why translate so much into English, if translation is only possible after a sentence is already understood?) It is evident that the difficulty is not linguistic. If you question the pupil, you find that it lies outside the sentence and is caused by his ignorance of some matter geographical, historical, political, or social, to which allusion has been made. He does not know enough of other facts to enable his linguistic training to produce the proper results.

We teachers of language are too fond of believing that our task is confined solely to the language itself. When we observe that our pupils are wofully ignorant of the commonest facts concerning the geography, history, or social life of the land whose language we teach, we are disposed to shrug our shoulders and to wonder how the other teacher could have been so inefficient. Each one of us knows from personal experience that we often fail to obtain in our teaching the best results, because our pupils are so ignorant of these matters which lie outside the grammar and the dictionary, in a sense outside the language itself. There can be no doubt about the ignorance, however much we may differ in opinion about the manner in which it is to be lessened, and whose task it is to attempt to lessen it.

For one I hold stoutly that while it may be possible and advisable for teachers of other subjects to aid us, it is also our duty to aid ourselves. The difficulty and the ignorance are common

alike to the school and the college, and if the school has to bear most of the burden of removing both, it is simply because it has the pupil first. The task is essentially the same in all language instruction, in Latin and Greek, as well as in French and German. Even English is not noticeably easier in this respect. While the details which are to follow presently concern German chiefly, owing to my greater familiarity with that field of instruction, they apply with change of name equally well to the others.

I shall not urge that it is necessarily the duty of the teacher of German, for example, to give many formal lessons or to deliver formal lectures with reference to German geography, history, or social life. The method of teaching such topics must be on his part commonly more indirect. We all know the marvelous effects that can be produced by the conscious or unconscious association of ideas and should guide our instruction accordingly. Given one fact held firmly by the mind, and there gather around it as a center many others related to it. In a short time it is possible to get together in this way a respectable amount of information without formal study and often without conscious effort.

A large part of the knowledge which any one of us possesses has come in this way. We often surprise ourselves by the extent of our information about some topic which does not seem to be within the scope of our interests or of our studies. Nevertheless our knowledge of the topic is not a chance. Such information did not heap itself up by accident in some vacant spot in our brain, but at some time and for some cause we laid hold of one fact of that mass of information, which a passing interest, perhaps forgotten the next hour, caused us to scrutinize. That scrutiny served to fasten that fact in our minds, to drive it in, as it were a peg, or to set it up, as it were a boulder. Then every passing breeze brought new facts of like kind to gather together and heap up about it. An item in a newspaper, a chance word in

conversation, a passing allusion in some book, these are sources of the information heaped up about that one fact.

The process of gathering is, of course, many times more rapid, if we are interested in a topic, and if our interest becomes vital, all things combine together to aid us. Here is the secret of so-called accidental discoveries in science and of chance inventions. Such discoveries and inventions are not made by men who are not brimful of the matter. It is not the musician who chances upon a great scientific discovery which transforms the world's industries, nor the chemist who stumbles upon a melody which moves the universal heart. It is possible for the language teacher to make use of this powerful indirect aid without interfering with the regular work.

In our common schools the study of history is confined mostly to that of the United States. In colleges the study often does not begin before the junior year. By that time the average student has taken about all the language work which he will have in his course. Some students may make good in the last two years at college some of the deficiencies of which we complain, but if the average student is to have any knowledge of the history of any country which will aid him in the study of its language, it is evident that the teacher of the language must help him to acquire it. Some day the study of history may occupy a different position, but there is as yet no great evidence of coming change.

A large part of the world's literature is more or less unintelligible without some knowledge of history. Take Schiller's *Tell*, for example. The whole point of the controversy between Gessler on the one side and the people on the other as to whether they shall obey the man who is at once king of Austria and emperor of Germany in his capacity of king or as emperor, is lost, if the constitution of the German empire of that time is not under-

stood. As a fact, most pupils who read *Tell* have only the haziest ideas concerning the second hero of the piece, the Swiss people, and admirable as is the meeting of the self-constituted diet at the Rütli, I fear that many a pupil carries off a clearer vision of the lunar rainbow than of the historical background which Schiller assumes for the scene. The play moreover abounds in minor historical allusions, for example, to the part of Switzerland in the Italian wars of the emperors. Or take such a comedy as *Minna von Barnhelm*. Some knowledge of Frederick the Great and of the relations of the various German states to each other is desirable, if *Tellheim's* motives and difficulties are to be fully understood.

Numerous illustrations of the part that a knowledge of German history plays in the understanding of literary masterpieces could be gathered from others of the texts in common use in schools and colleges. They would all serve to point the same moral and to justify the same complaint. We have to some extent the remedy in our own hands. It ought to be possible to read something of German history early in the course of our instruction in the language. The pupil needs to lay firm hold of some general outline without the mass of details concerning the petty wars of the past and the petty rulers. Such a history should be written simply and interestingly, so that it need not be more difficult than many of the texts now taken up in the first or second year's work in the secondary schools. It would prove more interesting to the pupil than the little stories and plays now so commonly read, would give them just as good instruction in the language itself, and would be valuable as a foundation for future reading. I regret to say that, so far as my acquaintance goes, there is as yet no altogether satisfactory outline of German history for use as just described. We cannot use to the best advantage the manuals employed in the *Gymnasien* and *Real-*

schulen, as they go too much into details, and are written in too difficult German to be read with sufficient ease by beginners. A book of selections from standard historians, after the manner of most historical readers, is apt to be too scrappy and likewise too much given to details and too difficult in point of style. What we need is a brief manual which gives an interesting outline and which is nevertheless in such easy German that it may be read profitably early in the course. Although we do not have such a manual among our text-books, it ought to be possible to find it or to make it.

Given such a book, or such makeshifts as we must meanwhile employ, some outline of the history of the country whose language we teach should be acquired by every pupil. Incidentally, many of us who believe in conducting recitations so far as possible in the language taught, would find this study of historical outlines an excellent opportunity to drill in conversation, for it goes without saying that the history should not be merely read, but also studied and learned. Place may be found for it by omitting some of the minor texts now in use. Permit me to say in passing that I believe firmly that our pupils should for the most part read imaginative literature and should take up, as a part of our formal instruction, only so much history and other useful information as is necessary for our purpose. With such an outline well learned the pupil is in position to profit by the teacher's comments, by the notes to the texts which he later reads, and by the countless allusions which he will meet in newspapers, periodicals, and books in the English language. In other words, he has driven in that peg or set up that boulder of which we spoke a few minutes ago, and new information will gather about that center almost of itself. Later, supplementary historical reading may be given in connection with texts like *Egmont* or *Tell*, to the decided gain of the pupil in interest and knowledge.

It is evident that such a procedure, as the one just outlined, in the case of each of the languages, whether ancient or modern, studied by the pupil would result in the acquisition of considerable historical information. But it may be said that we have not time for it, that we are so busy with the grammar and the dictionary, with the language and its literature, that there is no opportunity to do more. If I were not fully convinced by my own experience that the process is necessary to make the best progress with the language and the literature, I should not urge it. We must make haste slowly at first in order to make haste hastily afterwards. This ignorance of matters historical is so serious an obstacle to linguistic progress that we ultimately gain time by removing it, especially as it can be done in the language itself. But we can make space for this work and the other allied work of which I shall presently speak by a readjustment of our schemes of study.

Our secondary schools and colleges alike suffer from undue haste, from the putting of tasks upon the pupil which he is not mature enough to perform. In the schools this tendency is manifested chiefly in the attempt to read literary masterpieces which are far beyond the capacity of the pupils. Faust, Tell, Iphigenie, Nathan, Goethe's *Dichtung und Wahrheit*, and texts of that character are, in my opinion, entirely out of place in the average secondary school. They are beyond the comprehension of the pupils, and hours of precious time are wasted in attempting to read them. The colleges are much to blame for this premature reading of such masterpieces, because they have insisted on certain of them in their entrance requirements, and it is to be hoped that the day is not far distant when we shall have some more rational basis for entrance to college than the reading of Tell, *Dichtung und Wahrheit*, and the like. In colleges this same tendency is often manifested by the overloading of instruction with too

many philological details before the student is ripe for them. The result is lost time and wasted opportunity. The secondary school should read texts which are suited to the degree of maturity of its pupils, not so easy as to offer no resistance and therefore no development, nor so difficult that they discourage and depress. There are many such texts in the best literature of any language. The college should also fit its instruction more to the mental status of its students. The result would be that in both school and college much time would be saved and opportunity given for other needed instruction now omitted.

Lack of sufficient geographical information is also an evil which needs to be lessened. A glance at the geographies in use in the public schools will suffice to show their utter inadequacy to meet the needs of our modern language instruction. They are intended for elementary pupils and fulfill their purpose well enough. After leaving the grammar grades most pupils give no more time to the formal study of geography. It is not in the spirit of the age, nor in itself probably desirable, to carry the study beyond its present limits. Nevertheless the pupil's knowledge of geographical facts should be constantly increasing. It is easily within the power of the teachers of language to help greatly towards the desired end.

Any one of us who has ever taken the pains to question even an advanced student concerning the people and places mentioned in the texts which he may be reading, is aware how scanty his knowledge is. It hardly needs argument to convince us that he loses much by this ignorance. We should have in our recitation rooms good, clear wall-maps of the countries with which we are concerned. A few brief talks, giving in the language itself the names of the political districts with their boundaries and calling attention to the general physical features of the country, will suffice for a basis. We should then insist that every place men-

tioned in the books read by the class should be looked up by the pupil and, if desired, pointed out upon the map. The school must provide the necessary atlases and books of reference to enable the pupil to do this work, as in most cases the homes do not contain sufficient aids for our purpose. This process calls for practically no time on the part of the teacher, and brings forth most gratifying results. The habit thus acquired usually remains with the pupil in after years and leads him to much interesting and useful information.

We come now to the greatest difficulty and the one hardest to remove, because it is the most indefinite and far-reaching, and because there is an utter lack of text-books to meet our needs. I refer to the total ignorance on the part of ~~our~~ pupils of the manners, customs, institutions, the whole habit of life of foreign peoples. We all know how this ignorance hampers; we have met with it so often in ourselves and in those whom we teach. In many ways it is much easier to learn the history, at least in its more external aspects, and the geography of a nation than to form any vivid conception of the people and the way they live. In the land itself we find it hard enough to understand them, to appreciate their point of view, to find our way into their thoughts, to concede that they are ever right when they differ from us, to see why and how they live as they do. The task is harder when we do not have them before our eyes, but must be done in some way, however imperfectly if we are to understand at all the nation's literature as a reflection of the nation's life.

Even if we should not attempt to comprehend the literature through the people and the people through the literature, we are compelled to pay some attention to their manners and customs to arrive at any understanding of many of the great works. What is Faust to us without some such knowledge? A Faust as an Englishman, a Frenchman, an American is inconceivable. Re-

moved from German soil he is a monster or a fool. We must see him in his natural environment or utterly fail to appreciate his struggle with the problems which torment his soul. *Hermann und Dorothea* is another of those works of literature which are essentially German and foreign to us. There is scarcely a page in the epic which does not touch some homely, kindly phase of German life. How characteristic and yet unnatural to us is the scene at the beginning of the first canto. The innkeeper and his wife sit by their inn and look across the little market place, seeing its well, the center of so much social life, and still farther from them the house of the rich shopkeeper with its newfashioned windows. The apothecary and the pastor return from viewing the train of fugitives and tell of what they have seen. It sounds simple enough, and yet market place and well and inn and even the rich shopkeeper's house are so unlike anything which we know in our own land that our pupils unaided cannot possibly reconstruct the scene at all as it was in the poet's mind. A different social life than ours is in that triple friendship of parson, apothecary, and innkeeper. The combination is scarcely conceivable among us, and the causes for it reveal so much that is characteristic of Germany, that it is a pity to have its significance not understood.

It has fallen to me of late to read with a class of sophomores at the beginning of their second year's work in German Baumbach's little story, *Der Schwiegersohn*. They have found it difficult, especially at the beginning. They have all read harder German with much more ease. They might have taken up one of the classic dramas with apparently less difficulty. The story, though light and of no permanent literary value, is characteristic. It could have been written in no other land. For that very reason the class found it so hard to understand at first, but when they had read about half of it and began to move with more

freedom in its social life, their difficulties mostly disappeared, and they found the piece comparatively easy. It was a striking illustration of the way in which time may be lost in learning a language by the learner's ignorance of the people whose tongue it is.

Although it is easier to acquire a working knowledge of the geography of a country than of its history and our difficulties increase as we pass from the written history to the people themselves, it is not beyond our power to bring pupils to some decent comprehension of the real life of the people whose literature they read. Here the teacher, even more than in the study of the history and the geography, must be the chief factor. He can aid his pupils by formal or informal talks about the subject, can give them leaves from his own experience abroad, can interest them as only the spoken word may, and so lead them to seek voluntarily to increase their own knowledge. He must be the constant commentary upon all that they read, supplying what they cannot find elsewhere and making all their information, so far as possible, vivid and real. In every text read there come abundant opportunities to comment, explain, and supplement, and in the long run the teacher may thus impart much of this incidental knowledge without ever deviating from the legitimate work of the recitation hour.

There are also many minor aids which he may use. The notes in well-edited editions of the texts will come to his assistance, as in the case of the geography and history. Much can be got from pictures and illustrated books. Minutes of explanation may sometimes fail to give as much as a single glance at a picture. In the early part of the course particularly, it ought to be possible to read one or more brief works or parts of works which describe the manners and customs of the people, their home life, the houses in which they live, and other facts which are suitable for

our purpose. We make too little of books of travel and description in our teaching. In addition to these a little collection of illustrative material can easily be got together, and will prove extremely useful. Tickets for the railways, street cars, concerts, theatres, shows, and exhibitions of all kinds help to illustrate phases of foreign life different from our own. A few newspapers, and especially the advertisements in them, will often serve "to point a moral or adorn a tale." A betrothal card or a funeral notice may give a class a cheerful moment and incidentally increase their knowledge. In short, all the rubbish which the teacher collects in his sojourn abroad may become useful in his work and serve the same purpose as the stuffed birds, the dried plants, and the fossils of the museum.

Of course, geography, history, and the life of the people are not in reality separate studies, as I have so far been treating them. They are merely different phases of the same subject. They will need to be treated by the teacher not at different times, but at the same time, and at no part of his course should the pupil cease to learn of the three. I have already spoken of the desirability of reading early some few texts which may aid directly in this work. I do not believe that much time should be given to this direct reading, for after the pupil has passed beyond the first linguistic difficulties, he should read representative literature suited to his age and mental maturity. As we cannot read all things, however, it is possible to choose from the masterpieces those which represent more fully the national life. This should, as a rule, be done, so far as is consistent with the literary aims of our instruction.

We cannot be too emphatic in the statement that the result at which we aim in our language teaching is the best training of heart and mind by the intelligent reading of the best literature. Nothing that does not aid us to this end should find a place in our

schemes of instruction. Nevertheless it is pleasant to think that while we thus strive for the best, we are not failing to attain to the good. For us the best is here the literature, the good is the incidental knowledge of other nations. We are accused with much truth of being a people ignorant of the experience of foreign lands, of thinking that we can settle unaided and isolated great and world-wide social and economic questions. We scorn the lessons of the past and look with contempt upon other nations, being unwilling to learn by their failures or successes. A knowledge of the history, the life, the literature of other peoples will give us a humbler and therefore juster estimate of ourselves. And so the bettering of linguistic instruction may work incidentally to the political good of the nation.

What is the Study of Literature?

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The perfection of the apparatus for investigation and instruction furnishes a familiar and valid argument in favor of the study of Greek and Latin. This development of equipment seems to be due to the fact that those languages have been taught through many generations by men who were agreed as to what was needed. But instructors are so far from having at hand a satisfactory apparatus for the teaching of literature that they are not even agreed in the use of the most common technical terms; such words as "form," "method," "manner," are applied with a confusion that would not be exceeded if one teacher of Latin should nominate a "gerund" what another knew as a "preposition," and a third called "the superlative." It is not certain that those who conduct classes in literature in college are agreed as to the boundaries of the subject; and it is known that many of those who have this work in charge in the high schools frankly confess that they are at a loss as to the nature of the work they are directing, and they not infrequently devote much of their energies to matters entirely without their field, and much also to matters within that field, but of minor importance. If this attempt to bound our kingdom and to locate its capital, so that we may be more likely to keep near the heart of things, shall show, as I suspect, that others do not agree with me, it will only reveal the necessity of such a study of the subject as may secure some such harmony of judgment as was long ago attained by all those who handle Latin or mathematics.

1. Of the various topics that frequently displace literature, and are taught in its stead, the most persistent and inexcusable usurper is philology. Literature begins where philology ends; it uses the results of philology as its servant, but does not include it. Every word that appears upon an author's page must be set there at some definite point of its history, and therefore the reader must know just what each word meant when the author under study wrote it; but this is no proof that one who would exactly understand his author and fully enter into his spirit must needs trace the history of his vocabulary, or of any element of it, in a general way. The contrary has often been asserted by philologists, who have not hesitated to declare that one can neither use nor read his mother tongue effectively without studying its philology, at least so far as to hold in mind the meanings of words in their Latin or Anglo-Saxon sources. To confront this opinion with my own, philological reminiscences are very apt to corrupt and confuse the style, to make it heavy and ungainly; and the reader is more likely to be misled and distracted by them than to find in them guidance or enrichment. One can learn just what words denote and connote today, their present meaning, associations, reputation and company, without scientific philology; and the less traces our pages show of old and forgotten meanings, the better for those pages: conversely, we can learn what each word meant at our author's epoch, and also what were his peculiar usages, by simply turning to notes, or a glossary, accepting the information as matter of fact for the thing in hand; and in proportion as one adds to this a more general investigation of the history of words, he is withdrawing his attention from the truly literary aspect of the page he is reading. The most favorable condition of a reader's mind is enjoyed by a contemporary, whose life has been so much like that of his author that the two have the same vocabulary: such a reader gives his whole mental energy to his

author's meaning, never pausing to think of words separately. In annotating antiquated or peculiar texts, our aim should be to give a grasp of the meaning of the writer, with the least possible diversion of mental energy from that meaning to the meaning of the separate words. To do more than this may be interesting, but it is not to study literature; it is to turn away from it.

I will use as an illustration a word that was produced some time ago by an advocate of the claims of philology to a place among the important aids to the appreciation of literature. He said that the word "only," being formed from the word "one," by adding the termination "like" shortened to "ly," must necessarily convey a fuller and more precise meaning to one who remembers that "only" is in reality "onelike." Well, let us try it, in the only ("onelike") method of testing any such assertion, the method of substitution. Shakspeare makes Cassius say:

**" Now is it Rome indeed and room enough
When there is in it but one only man."**

And Goldsmith wrote:

**" One only master grasps the whole domain,
And half a tillage stints thy smiling plain."**

Is it likely that these lines were written by men who remembered that they really meant:

" When there is in it but one onelike man,"

and

" One onelike master grasps thy whole domain " ?

And does the reader find in them more tender or sarcastic or pathetic force, by the aid of such a reminiscence? Or must we conclude that, in these lines at least, Shakspeare and Goldsmith wrote badly? For that is, at last, just what the claim that philology is essential to literature ends in. That science is a very modern study. Cicero thought that he knew something about

the derivation of words, but his remarks upon that subject are apt to be more amusing than useful. Milton, Spenser and Goethe are supposed to have been very scholarly poets; but neither of them could pass a modern university examination in philology. If Mr. Skeat and Mr. Sweet and the rest of them are right, then neither Demosthenes, Sophocles, Cicero, Vergil, Dante, Shakspeare, Milton, Pope, Hume, Webster, or any other authors except those moderns who have been blessed with a chance to study those philologers' books, could have been good writers. How old is Grimm's law? How many of our greatest writers ever heard of so elementary a fact of philology as that law?

Philology deals with the elements of a language, and these must be the same for at least all writers of the same period. The philology of the language of Tennyson is identical with that of the "crusty" reviewer who could see no worth in him. The same is true of "Paradise Lost" and "Hudibras." One cannot heighten one's perception of architectural beauty or grandeur by investigating the clay of which the bricks were made, or by studying the machinery that ground it. The serenity or passion which a sculptor has put into a block of marble is not to be felt the better for an investigation of the quarry. To study literature is to search for meaning, power, spirit, beauty, and all these in their fulness; it is to put the spirit into immediate communion with the spirits that speak in books; it is intercourse of person with person; it is to find and appropriate and enjoy just that in the combined words read which only the great writer could put into them; and therefore to dwell much upon anything that must have been common to all people at any given time or place is, at the very best, a distraction; more commonly, a misdirection.

2. Very similar remarks apply to the substitution of grammatical for truly literary investigations. The student who is prepared for literature has left grammatical difficulties behind him;

or, if he need any instruction under that head, it is only by removing an ambiguity, or by remarking upon some habit peculiar to an author or an age. I have hardly recovered even yet from the astonishment occasioned by visiting a class in a college of good reputation where I saw a lesson in the "literature" of "Paradise Lost" worked out at the blackboard, by diagrams of sentences.

3. Rhetoric is related to literature as a part to the whole, for rhetoric is a literary topic. Yet the difference between the two is very important. In subject-matter the two differ only in extent; but in purpose their aims are very nearly opposite. For rhetoric aims at production; its purpose is to perfect the student's skill in expressing his own ideas, be they what they may: but the purpose of the rhetorical part of literary study is to reveal to the student a skill far more exquisite than he can as yet command, applied to expression of ideas far nobler than he is as yet able to originate. Of course, the ultimate aim of a student may be to improve his own rhetorical style; but this need not be the end in view in the study of literature, as it must be the end of rhetoric itself. It is to be assumed that every student in high school or college will have occasion to speak and write his own opinions; and therefore every one of them has occasion to study rhetoric. But it is not to be assumed that more than an exceedingly small minority of them will ever produce a paragraph of true literature, and the object of the study of literature is not the hopeless task of thereby turning out great writers. Not production, but the enriching of the student by introducing him to the literary world, and by securing to him a somewhat adequate intimacy with the nobler figures of that world. The world of books is as real as the world of flesh and blood; admission to it is one of the most precious privileges, and the teacher of literature is merely the usher of the student to that society, and his mentor as he at first

moves in it. The teacher of literature should tolerate only so much attention to rhetoric as is necessary to secure full appreciation of an author's meaning; and no writer deserves prolonged study at any stage of literary education if his rhetoric is not of much less consequence than his meaning, his wisdom, his intuitions, his passion,—if, in a word, his rhetoric is anything more than a neat and tasteful package for delivering a noble product. When, some years ago, English literature was first made a college study, the instruction was pretty nearly confined to philology, literary history and rhetoric; and now-a-days, though rhetoric and literature have separate chairs in many of our colleges, these subjects are in the high schools almost always bunched together and assigned to one instructor. Such teachers will seldom accomplish much in literature if they are not careful to draw a broad line between the exercises in literature and in rhetoric. They should be constantly on their guard not to permit the work assigned to the hour of rhetoric to run over into the hours belonging to literature. In fact, it is best rigidly to refuse to introduce any remark whatever upon rhetoric into the teaching of literature; for, although it is a literary topic, much attention to the rhetoric of any of the greatest writers degrades him as a literary man, and weakens the total impression that he should make. It changes him from an inspirer into a master of dexterity. I am far from sharing the surprise of some persons that we, in spite of all our reading, are not producing any great writers, fit to be named with the mighty minds of the first half of the century; I am, indeed, rather inclined to say that our condition is not “in spite,” but “because” of all this reading. No great writer was ever the result of omnivorous reading, though some have survived it. Why should it seem so incredible that Shakspeare could have written those plays without university education or study of the classics? Were not the *Iliad* and *Job* written by men who never read Plato

or Aristotle, and who never puzzled out the metres of Sophocles? Longfellow and Lowell did not make Harvard a seed-bed of poets. If we expect to turn out literary men by our courses in literature we shall certainly be disappointed; they are not to be manufactured in college, by this or any other line of study. The thing that can be done is to put our students into communication with the wide, rich, noble civilization that lives in books, a work lofty enough for any ambition.

4. Literary history is another literary topic that is apt to be made so prominent as to become a substitute for literature itself. It should never be made more than a source of comments upon the texts in hand; and for literary purposes the worth of such remarks varies exceedingly, depending upon the author under study. The rule seems to be that its importance varies inversely with the dignity and eminence of the writer. Tennyson has annotated for us his little "Break, break, break," as follows: "Made in a Lincolnshire lane at five o'clock in the morning." Is not this enough to teach us caution in assigning the origin of poems and paragraphs to the influence of incidents and surroundings? In proportion to a writer's genius will be his aptness to confuse or contradict all such preconceptions. A perverse ingenuity in running down all sorts of trifles has pestered the student of Charlotte Brontë, and many others, and Shakspeare has suffered in this way most of all. Shakspeare himself, the Elizabethan age and Divine Providence seem to have done their best in combination to give us in his works a purely literary treasure, appealing to us by its literary worth alone. But a crowd of scholars, real and reputed, have tortured his age with every sort of question that the combined ingenuity of wise men and fools can suggest, till the time has come when a man is not supposed to "know his Shakspeare," if he confesses ignorance with respect to a long catalogue of matters that would have probably floored the

poet himself, and of which a very few are worth knowing. And the value of all this, from a literary point of view, its worth as affording insight into an author, is measured by the fact that it is precisely from the company of those who care so much for these things that the ranks are recruited of those who cannot see any literary antagonism between "King Lear" and "The Advancement of Learning," and consider "Hamlet" and "The Essays or Counsels Civil and Moral" to be two loaves baked from the same dough. On the other hand such a writer as Pope, especially in his satires and epistles, is partly incomprehensible without annotations upon the history, biography, and even the gossip and tittle-tattle of his time. The literary appreciation of "The Old Leach Gatherer," of "Lockesley Hall," or of "The Deserted Village" would not be at all aided by discovering and photographing the localities concerned: but Lowell was not yet in his grave before "The Bigelow Papers" demanded comment to understand their spirit, and account for their severity. It may be interesting to know that "Excelsior" was finished at a certain hour of the morning, and on the back of a letter, but that contributes nothing to its literary appreciation. The discovery that certain proper names occur in a certain book is in itself no proof or presumption that Shakspeare took them from that book. Whence did that book crib them? If it does reveal the "source," that source may be not worth remembering. But it would be worth while to learn the origin of:

" O heavens,
If you do love old men, if your sweet sway
Allow obedience, if yourselves are old,
Make it your cause ; send down, and take my part."

or of:

"daffodils,
That come before the swallow dares, and take
The winds of March with beauty."

Where is the fishing ground of such pearls? That *would* be a discovery. Nevertheless it is generally true that information with respect to an author's birth, his family connections, education, travels, friendships, and the part he took in the struggles of the political, religious, philosophical world of his day, may reveal the significance of his work; so that these things lie within the literary field. They are useful so long as they are subordinated to interpretation; they become distractions, or worse, when substituted for direct familiarity with an author's works.

5. The papers are just telling us how Tennyson once said to De Vere: "Read the exquisite songs of Burns. In shape each of them has the perfection of the berry, in light the radiance of the dewdrop. You forget for its sake those stupid things, his serious pieces." On the same day De Vere met Wordsworth, who said to him: "Burns was a great genius, who brought poetry back to nature: of course I refer to his serious efforts, such as the 'Cotter's Saturday Night'—those foolish little amatory songs of his one has to forget." The same evening De Vere repeated these opinions to Sir Henry Taylor, whose judgment was: "Burns' exquisite songs and Burns' serious efforts to me are alike tedious and disagreeable reading." This anecdote serves to measure the worth of that sort of criticism which consists in telling what one likes and dislikes. Whatever such estimates may be supposed to be, they are not criticism of another, but mere revelations of the speaker's own state of mind, feeling and culture. But the three judgments agreed in an objective fact, that Burns wrote two sorts of poems. This may serve to illustrate the nature of that criticism that consists in indicating what one sees in an author. To detect and report the elements of intellectual, emotional, spiritual power; the opinions, doctrines, fancies, notions, tastes, predilec-

tions, prejudices, and all the other peculiarities that distinguish one writer from another, this is the foundation of criticism; which goes on not to say: "I like this, but I abhor that," but to ask: "Can I find any satisfactory reason for the things that I have discovered?"—in which question "satisfactory" means "satisfactory to the aesthetic, the artistic sense," not merely "sufficient to account for it as its cause historically." To carry criticism far enough to enable a student to identify a selection by recognizing its peculiar features, is more than to educe and correct judgments upon the worth of a writer; for such judgments by students are of but slender value. A professor may feel the ashes growing uncomfortably hot under his feet, when intimating to his classes his opinion of the value of their estimate of the truth, insight or power of a book: he may find it prudent to read to his class what Ruskin has so kindly printed for him, to the effect that those very things that seem to the student to be the most absurd may, in fact, be most true and precious; that the downright incredibility of what he reads may be only proof of ignorance, lack of culture and mental poverty on the part of him who finds them so plainly ridiculous. But however we may manage the thing, we should at all events make sure that all such judgments are not supposed to be criticism, but pass for what they are, mere self-revelation.

6. And, to finish this part of the subject, there are a number of little trifling questions that can be asked, which some teachers try to answer statistically, such as determining color-tendencies, by tabulating the frequency of references to particular colors, deciding a man's favorite adjectives by counting their occurrences, etc. The creeping of these absurd nothings into the teaching of literature is probably due to the influence of science,

and most especially to the rule that a thesis in science shall be an investigation of something never before determined. But in literature we know that no student's thesis can be an addition to the world's literary product: it is therefore enough that the student of any really literary subject shall do the work for himself, no matter whether it has been done by others or not. At all events, it seems that those who assign such empty questions to their pupils must be ambitious of imitating Samuel Johnson in his feat of walking along the street and touching every picket in the fence,—must be even trying to beat him at his own game.

1. Passing now from these negatives to the positive statement of our work: The foundation on which all other valuable study must rest is the perception of an author's meaning. I am every year forced to wonder that so large a percentage of the young people who come up to the university from the high schools seem to have never thought of finding out what a poem is really about, or just what proposition the writer is enforcing. Very few of them can take a familiar poem, simple enough to be decidedly popular, and after reading it through twice announce its subject or the method adopted for its treatment. This I have found to be true of so familiar a thing as Longfellow's "Excelsior," and not more than five in a hundred can tell what Lowell was about in his "The Sower," though that little piece is a ringing utterance of Americanism. When I began my work in an institution in which I had a chance to compare the work of students enrolled in different courses by teaching them in the same classes, I expected to detect a considerable superiority in the attainment of those who were enrolled in the course of Arts: it seemed natural that they, having been trained in Greek and Latin, would more readily apprehend the drift of a writing than

any others. But experience has not justified this assumption; in fact, it has revealed an advantage on the other side. Students in Latin and Greek have been so thoroughly indoctrinated into the notion that the study of an author consists in parsing, in the study of the genealogy and root-relationships of words, in the analysis of sentences, in noting the rhetorical devices adopted to secure emphasis, and similar matters, that it is difficult to convince them that anything that does not offer such difficulties as these demands any study at all. They are about the last to learn that all knowledge of language and of rhetoric is nothing till one knows what it is all about. And evidence that others have had the same experience is contained in many of the newest textbooks, which prefix long analyses to the texts of selections edited for literary study. Such outlines of the course of thought ought to be looked upon by the teacher of literature as we look on collections of problems that are all worked out, or interlinear language-texts. It may be well enough to prefix such an argument to an oration of Cicero; for boys and girls become so pestered with their subjunctives, their gerundives, and their connecting vowels that they need to be reminded that Cicero was not engaged in getting up a lot of sentences to parse, but was trying to say something. But the teacher of literature should remember that the power to follow an author, and never to let him elude his grasp is the first thing to be gained; and that, without this, everything besides is meaningless. The student is to learn to catch and keep sight of his author's real subject, which may not even be hinted at by the title; to distinguish it from the method adopted for the presentation of it; to separate doctrine from illustrations; to comprehend the bearings of each paragraph upon the subject, without being thrown off the track by ornaments and digressions;

to feel the combined force of logical evidence and of aesthetic influence; this, the supreme thing in the study of literature, is, so far as my observation enables me to judge, the one branch ("trunk" would be the right word) of the subject that is now least efficiently performed. It is not so great a disadvantage that the didactic is not discriminated from the suggestive manner; that there is no investigation of the fitness of various topics to be presented in poetry, and that the student never hears of the nature of poetic truth. Some of these matters may be beyond the ability of young students; some of them may be excluded by limitations of time: but there is always time to find out just what a writer is about, and this is within the ability of all students who have a right to be in any class in literature; and if this is not mastered, all the rest is in vain—turned into "sound and fury, signifying nothing."

2. I will ask your patience for only a rapid statement of the next most important branch of the work, the bringing to light of the evidences of the personality of the writer studied. The character, tastes, habits of thought, of an author: his reading, and the sources of his ideas; his attitude to life, lie implicitly in many unexpected places; and the result of study, as distinct from hasty reading, should be to make the words of a book a transparent medium through which the author's very spirit is seen. These peculiarities may be most rapidly sketched by contrast. The essays of Bacon, of Lamb, of Addison and of Curtis remind us that some writers assume a lordly dictatorial air, while others put themselves on a level with their readers, hinting thought so gently that the reader almost claims it as his own. Poe's "Bells," Shelley's "Lines to a Lady with a Guitar," Lowell's "Beggar," Wordsworth's poems pitched upon at random, Lamb's "Essay on

Christ's Hospital Five and Thirty Years Ago," if compared, will show that while some of our English and American writers assume a distinctly moral attitude, being seriously bent on enforcing a moral lesson, others have written with a purely artistic aim, or seeking entertainment, or perhaps mystifying the reader, and making game of him. (And it must be remarked, in passing, that the teacher of English literature need not settle the question whether literature, in general, should be art for art's sake, or art in the service of truth; it is enough that English literature has, in point of fact, been, in the main, dominated by a moral aim, and that it must be treated accordingly.) Humor, sarcasm, irony and simple directness of treatment are illustrated by almost any good poem, Swift's "Beasts' Confession," Cowper's "Pity for Poor Africans," and "Nothing to Wear." That compositions are either subjective or objective will appear in comparing Wordsworth's "Three Years She Dwelled," with Shelley's "Ode to the West Wind"; Burns' "Twa Dogs," Keats' "Happy Insensibility," Wordsworth's "Daffodils," and Bryant's "Green River" show that some poems utter interest in nature, and some, in man; and that those that embody both interests may show a subordination of the one to the other. One who reads Byron's "Maid of Athens" and Wordsworth's "She Was a Phantom of Delight" together, cannot fail to observe the difference between love-poems celebrating the physical and those that sing of the spiritual—a case of lids, cheeks, eyes, lips, vs. endurance, will, reason, strength and skill. Cowper's sonnet "To Mary," Milton's sonnet "On His Blindness" and Bryant's "Thanatopsis" reveal the presence or the absence of distinctly Christian consolations and anticipations. Johnson's "Vanity of Human Wishes" and Goldsmith's "Deserted Village" illustrate the contrasted results of the

dispositions to draw from life and observation, or from books. This list is already too long, but it is only partial: it is not necessary to specify poems or prose pieces that illustrate the passions of love, friendship, patriotism, gratitude, party spirit; fondness for society or for solitude; delight in children, in travel or in home, in mountains, or lakes, in sky or forest or flowers. It is not difficult to teach students to notice such things, by calling attention to them; but most young people, in these days when reading habits are mainly formed over newspapers or thin novels, if they are not taught to see them, will remain unaware of their presence. They may even commit to memory a poetic gem in such a way that a few similes or metaphors or alliterations, or jinglings catch attention, but all the meaning and all the spirit remain more than "half hidden from the eye."

In a word, teaching literature is so dealing with what De Quincey calls the "literature of power," that the student may feel its power, and never turn it into, or make it an occasion for, the "literature of knowledge."

Remarks on Swiss Dialects.

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The importance of dialects may be questioned, their insignificance may be pointed out, but nevertheless where they have once taken root, they seem to grow so firm, so deep that, struggle against them as we may, the more strenuous our efforts, the more obstinate they seem to become. Does not each of us acknowledge the peculiar, fascinating charm of Burns' immortal works? It has been regretted that he did not write in English. But would not his poems lose all their native vigor if clad in English garb? We love the Highland breeze, the morning freshness on the Scotch Moor, but more do we admire the nation in its sturdy, bold and brave manhood, its ruggedness of character, of thought and speech. "Three lines from his hand," says Carlyle, "and we have a likeness,—and in that rough dialect, in that rude, often awkward meter, so clear and definite a likeness! It seems a draughtsman working with a burnt stick; and yet the burin of a Retzsch is not more expressive or exact." And so it is not altogether the language or dialect in which a poem is written; it is the thought, the spirit, the man, or maker behind it.

"Languages," says Brunetière—that master of the art—in one of his recent essays, "are found to be the work of those who write them." And dialects, I may add, are the work of those who speak them, for it is principally in their usage and speech that their peculiarities make themselves manifest.

Switzerland is the language and water-shed of Western Europe. The Rhine, after leaving the Canton de Grisons, forms

the eastern boundary between Austria and Switzerland, as well as the northern frontier between Germany and Switzerland, receives all the important rivers as its tributaries, which latter drain with their confluents the many beautiful valleys, where the Swiss dialect or dialects are spoken.

The history of these forms of speech will probably never be thoroughly explored. The remote past offers but mere conjecture, and definite conclusions can only be reached by comparing as far as we can the literature of the Middle Ages with the dialects and their written prose or poetry as we possess them today. We find that the language of the Minnesingers from Austria, or rather Tyrol, offers quite interesting parallels; but even here they are merely fragmentary, and then too, no doubt, the Swiss Mundarten must have undergone considerable change and modification during five or six centuries. For as soon as a language ceases to grow, or gives way to change, it can be classed as dying. The phenomenal growth and development of the German, French, and English languages is unquestionably due in part to the strength, vigor, and vitality they drew from their dialects. Nay, dialects form almost the soil upon which, out of which, they grew. And the richer the soil, the more luxuriant the plant, especially if it had a careful gardener to prune it. How did Luther arrive at writing what is known as "High" German or *Schriftsprache*? I will quote a passage:

*Aus dem Briefe vom Dolmetschen (8 Sept. 1550):

"Denn man muß nicht die buchstaben in der Lateinischen sprachen fragen, wie man soll Deutsch reden, Sondern man muß die Mutter im hause, die Kinder auf der Gassen, den gemeinen Man auf dem markt drumb fragen, und denselbigen auf das Maul sehen, wie sie reden, und darnach dolmetschen, So verstehen sie es denn und mercken, das man Deutsch mit ihnen redet. * * , *"

* From *The German Classics*. F. Max. Mueller. Vol. I., p. 489.

Evidently Martin Luther studied the spoken language of the people with whom he came in contact, amidst whom he was thrown, so too, did his co-laborers daily search for fitting words and idioms, that were to be used in the translation of the Bible. So gradually the New High German language, nourished by vigorous dialects, came into existence. Fortunately, the Mundarten, out of which Luther gathered the material for his New High-German, were in regard to accent and flexibility sufficiently mellow and smooth to assure the "Schriftsprache" safe and steady development. Yet withal, it has never been able to crowd out the dialects spoken by all the German people, from the North Sea to the Alps.

There is some inherent strength, some subtle power in dialects, that make them what they are. They seem to grow into certain forms and colors just as do plants. The Swiss dialect is as much the result of environment as it is the product of tradition and almost complete seclusion. It is characteristic of the country in which it has its home. The snow-clad mountain peak, resplendent in the Alpine glow, looks tempting and inviting in the valley. It is, however, only conquered with untold struggles and difficulties, requiring a robust, vigorous constitution. But its conquest is sweet and delightful. The pure, bracing atmosphere of the Alps, the daily climbing over hills and difficult mountain paths gives to the Swiss a deep, broad chest, capable of sending forth a thunderous voice or a joyous yodel in pearly crystal notes. These characteristics are innate too in the Swiss dialects and especially so in those of the Bernese Oberland, the cantons of Uri, Schwyz, Unterwalden, Glarus and Appenzell, in fact in all the Alpine districts of German Switzerland.

In the beautiful, secluded valleys along the upper courses of the tributaries to the Rhine, sheltered, and at certain seasons almost completely shut out from the noise, turmoil, and strife of the

outside world, is the ideal home of the dialect. There we find thrifty villages and hamlets scattered along the water-courses, where life, year in and year out, flows on in an even, quiet, never changing tenor. Even to this day it is as nearly patriarchal as under a constitutional government it is possible to be.

In almost every instance, the most influential personality is the minister. This can only be explained from the fact that in Switzerland we have a State religion which is that of the Reformed Church. Often after being appointed, the office becomes as good as a life tenure, in some families it has been known to run through as many as two and even three generations. The duties are not too many, life is quiet, the minister if he is a man of culture can give himself over to study and from the silence of his library make his power felt, should he choose to do so. His pay is sure, he need not worry about the slowness of contributions from his flock, the government is behind him, and the government's credit is good. He grows into his place, he becomes deeply attached to its people, and in the course of time develops into an ideal patriarch. He is in close touch with his people, knows their failings and weaknesses, their peculiarities; and they in turn, if they have trouble at all, come to him for comfort and counsel. They know they can trust him. More than once, in times of bitter trial and anguish, he led them through safely and bravely. Again and again have fire, flood, avalanches, and landslides swept away their home and all, nothing was left them, but the words of cheer and comfort of their patriarch. No wonder that his word is a power in the community.

In all Switzerland there is not a name better known than that of such a patriarch, a modest, quiet, unassuming village-parson, who gave to his people a collection of the most fascinating village stories that were ever penned in Swiss dialect. These stories occupy in dialect-literature a similar position as do Auer-

bach's "Dorfgeschichten" in German. I mean Jeremias Gott-helf. None ever described the character of the Swiss peasants better and clearer than he. After reading some of his stories we can understand and appreciate why the people in the mountains of Switzerland are so exceedingly clannish, clinging so stubbornly to tradition, and above all, in spite of the excellent education they receive—especially in the Schriftsprache—to their native dialect. But can we wonder at it after all, when such exquisite poems as the following grace the literature of their dialect?

'S Blümeli.

- 1 Han anem Ort es Blümli g'seh,
Es Blümli roth und wyß,
Sels Blümli g'seh 'ni nimme me,
Drum thut es mir im Herz so weh,
Thuet mir im Herz so weh!

Refrain: O Blüemli my, o Blüemli my,
- I möcht', i möcht', gern bi dir si,
O Blüemli my, o Blüemli my,
I möcht' gern bi dir si!

- 2 O laßt mi bi mym Blümli si,
S' giebt numme Kein's me so!
Es tröpflet wohl es Thränli dri;
Ach, i mag nimme lustig si,
Mag nimme lustig si.

- 3 Und wenn i einst gestorbe bi,
Und's Blüemli au verblüet,
So thuet mir doch mys Blüemeli
Zue mir uf's Grab, das bitteni,
Uf's Grab, uf's Grab zue mir!

—Gottlieb Jakob Kuhn (1775-1825)

A touching, delicate tribute to a flower, red and white, evidently the poet here alludes to the Swiss national colors. The following in praise of the Alpine home, has as title:

S' Schwyzerhüsli.

- 1 I han es Hüsli nett und blanf
 Im liebe Schwyzerland;
 Es isch umgeh vo fichte schlanf
 Und lehnt a d' felsewand, und lehnt a d' felsewand
 Es hebt nüd vor em Wetterstrahl wenn's ringsum brust
 und stürmt:
 Es ist im ganze Erdethal fei's Huus, das Gott so schirmt
 Dort obe, fast am Himmel lit's,
 Und's Vaterland, das heisst me d' Schwyz,

Das himmlisch Land, frei Alpe Land,
 Mi liebi, liebe, schöni Schwyz
 Das himmlisch Land, frei Alpe Land,
 Mi liebi, liebi, schöne Schwyz.

- 2 I han e frohe, heitre Sinn, en guten Appetit,
 Und wenn i uf der Alpe bin, so fehlt mer währli nüd.
 In Städte händs viel Zanf und Strit,
 Me meint is fegfür z'cho, da obe sind ganz andre Lüt,
 Die wüsstet nüd dervo. Drum lob' i mir mi Wolkesitz
 Und's Vaterland, das heisst me'd Schwyz.

- 3 Nu öppis fehlt mer no is Hus:
 E brav's und wacker's Wyb;
 I glaub, si chäm wohl mit mir us
 Und hätt' mi grüsli lieb, und hät me'grüsli lieb,
 Doch isch mer mengisch angst und bang
 Si chäm vor mir i d' Grueb.
 Drum blieb i lieber no für lang, e frohe Sennebueb,
 Mi Schatz isch d' Sunn, fei schönre git's
 Und's Vaterland, das heisst me d' Schwyz.

—Leonhard Widmer.

True, there are imperfections. However, if some writer should see fit to give all his time to the refining and polishing of this native form of speech, it could be improved; but then it would no longer occupy the position of a dialect, but be transformed into a language—another German language! Why, the very idea is stupendous! No! let the dialects grow just as do the beautiful Alpine flowers, with but the hands of nature to tend them and the pure sunlight to warm them.

Though every one in Switzerland speaks dialect in the street, at home, or over the business-counter, yet, it is not employed in writing or public speaking. The German language, the *Schriftsprache*, upon all such occasions becomes the medium and vehicle of thought and expression.

German critics have called the attention of the reading public to our prose-writers, pointing out their excellency of diction, the grace, purity, and harmony of their language. Gottfried Keller has a wide coterie of readers and enjoys an enviable reputation among his German colleagues. His works are read today wherever the German language is spoken. And yet he is a true Swiss, and speaks his dialect with perfect purity, however masterly he may command the German style.

High-German is demanded of the children at school, but as soon as they turn their backs upon the school building it is Swiss dialect you will hear. Education, however general and perfect it may be, and is, as every one knows, both in Germany and Switzerland, has not been able to obliterate the use of dialect.

The great Goethe himself, probably in a playful mood, penned a short poem in the Alemannic dialect. You are all familiar with the simple pretty poem: "Uf em Bergli." Even he did not consider it beneath his dignity to tempt the muse of dialect poetry. Though the Swiss have their Jeremias Gotthelf, their Auerbach, we must cross the boundaries again, and hand over

the palm to Germany, for it is she who owns in Hebel, a country preacher and poet, the man whom some critic called "the German Burns." His masterpiece, "D's Habermus," a classic in form and style has never yet, nor perhaps ever will be, surpassed in dialect-poetry. Those desiring to read it will find it in Klemm's *Literaturgeschichte*.

Properly speaking, there is but one dialect in Switzerland, which can be divided into almost as many forms or branches as we have German speaking cantons. Therefore the language spoken in the Bernese Alps for instance is not a dialect but a "Mundart." Consequently the Swiss dialect is subdivided into what we call in German "Mundarten." On the other hand again the Swiss dialect is but a main branch of the Alemannic or South German dialect, which latter embraces also the German provinces of Austria.

Schiller, in his *Wilhelm Tell*, Act II., Scene 2, gives an account of the earliest history of Switzerland, the settling of its valleys, and secluded pastures in the Alps. He probably collected his material for that portion of the scene from Tschudi's *Chronicles* and from Johannes von Mueller's *History of Switzerland*, at that time probably the most authentic work extant.

We must look then to Uri, Schwyz, and Unterwalden as the original home of the Swiss dialect proper. Separated as the people in these cantons are from each other by high mountains, they live practically, in winter especially, hundreds of miles apart. The mountain roads and smaller passes are often impassable and though they can reach each other by boat, for Lake Lucerne never freezes over, navigation is not inviting during the long dreary winter months. Deep, narrow, and long are some of these valleys, often separated by almost impassable mountain-chains, so that the Swiss peasant, if he is bent on visiting friends or relatives in the adjacent valley must either risk a passage across the mountains, or

if the altitude of the pass and the rigor of the winter do not warrant a safe journey, follow the course of the swift mountain torrent that drains his native valley to its confluent from the neighboring cañon and then again mount upward. Some localities are completely shut in from early November till late in May.

Now, if we add to this complete isolation and seclusion the fact that, during the Middle Ages, the Swiss were but a race of shepherds, dominated over by a nobility little in touch and sympathy with their subjects, or held in servitude by the wealthy church corporations at Zürich, Einsiedeln, Lucerne, or St. Gall, whose spiritual heads cared but little for the mental welfare of their tenants, we can easily understand that they had to rely upon themselves for the preservation of their language and perhaps the coinage of new words and expressions. Is it strange then, that every valley, every canton boasts of its own *Mundart*? True, there were cloister-schools, but only the sons of the nobles and those intending to take holy orders were benefited by them. The educational influence of these institutions never manifested itself among the freedom-loving, freedom-breathing, freedom-thinking mountaineers of the Swiss Alps.

However varied these forms of speech, they all show one common origin. It is in their pronunciation, their accent, the varied modulation of their vowels and diphthongs chiefly that they differ from each other. In the Alpine districts the *Mundarten* are more melodious, more singing, owing perhaps to the bracing, pure, and clear atmosphere of the mountains, while the dialects in the lower valleys, and the cantons along the German boundary line approach more nearly the dialects of Württemberg and Baden. Thus each dialect is characteristic of its district and the people who speak it. And as Stuessi questions Tell: "Ihr seid aus Uri?" so every Swiss upon meeting with his countrymen can tell from which canton he hails.—"Seid Ihr aus Uri?"

Luther and the German Language.

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"Unto one that hath shall be given and he shall have abundance," say the Scriptures. Such was the way of the world in the days of our Lord, such it was in the days of Luther and is still. The great reformer wrote the "Battle Hymn of the Reformation;" other poetry was soon ascribed to him; he translated the Bible and his adherents in the faith called him the founder of the German language. This statement must be set down as a Protestant legend. The title does not rightly belong to him nor does he anywhere claim it for himself.

In ascribing to Luther and the Reformation alone the unification of the German language two other important factors are utterly neglected. One is the Luxemburg-Hapsburg Kanzleisprache—the language of the imperial court—which was circulated through the whole empire in the imperial edicts. The other courts used this with dialectic differences. In the Saxon court there were two branches of this court-language: one for home circles, the other, less tinged with dialect, for wider circles. In his *Tischreden*, Luther professes to have used the latter. The use that he made of it is, however, confined to the phonology and orthography. The influence of the Kanzleisprache had long been at work. Just as Luther was influenced by it, so were many other writers of the time.

The other factor is the printing press, which early exerted its power. Some printers, to be sure, printed only in the dialect for home circles; others tried to reach larger circles

and strove after a general language. The language of the books from the presses of Augsburg especially was in many respects far in advance of Luther's language.

A glance at Luther's original writings will show that his language is even more removed from the Bible language of to-day, antique as that seems to be, than the latter is from the modern German; it is, in fact, largely Middle High German, as is especially evident from the conjugation of the strong verbs. Almost invariably the vowel of the preterite singular differs from that of the plural wherever this difference appears in Middle High German. Thus Luther inflects: *ich steyg*, *wir stiegen*; *ich treib*, but *wir trieben*; *ich reys*, but *wir rissen*. The ending of the second is — *ist* for the modern *est* and in the interrogative form the still older *is* is clearly reflected. *Bistu* Luther writes for the modern *bist du*. The *t* in this combination *bistu* is nothing but the assimilated *ð* of *du*. Other peculiarities are the use of *i* for *e* in *Gottis* for *Gottes*, *wilchs* for *welches*, *ydermann* for *jedermann*. The diminutive suffix *lein* appears as *lin*. The perfect participle often lacks the prefix *ge*. The word *her* is always without its *h*. Luther writes *erab*, *erbey* for *herab*, *herbei*. The modern *verordnen* appears as *vor-ordnen*. In the later editions (there were no less than 18), these Thuringian elements are not so prominent owing, perhaps, to the influence of the reprints. Not infrequently, however, he uses the modern form awhile only to adopt in a later edition the form used in the first edition.

The printed books of that time abound in the greatest inconsistencies. Prof. Kluge in his interesting little book: *Von Luther bis Lessing* quotes an interesting example from Zwingli's *Von Erkiesen und fryheit der Spysen*. The pages have the following astonishing variety of headings: *Von freyheit der speisen*, *fryheit der speisen*, *freyheit der spysen*, *fryheit der spysen*, etc. To this inconsistency Luther's German forms no exception. His language is anything but fixed. We find the geni-

tive of *Gott* written *Gottis* and *Gottes*; *gepotten* alternates with *gebotten*, *tauffet* with the more usual *teuffet*; he has *busse* and *pusse*, *nit* and *nicht*, *verschüttet* and *verschuttet*, *fur* and *für*, *thur* and *thür*, and so frequently the umlaut is now used, now discarded. Even the inflectional endings are not fixed. We find: *das gantz Judisch land*, *das gantze Judische land*, *das gantz Jüdische land*, but not once the modern *das ganze jüdische Land*.

Such irregularities, all will admit, are not well calculated to establish and unify a language. Although a grammar was based on Luther's German and a model made of it, it was just as early corrected. The reverence in which the people are said to have held Luther's language was to a great extent imaginary. Luther's friends made changes in the edition published in the year of his death. The statement that Prof. Kluge makes in the above mentioned book: „Der Ruhm der neuen Uebersetzung war so unerschütterlich fest begründet daß man den Wortlaut des Reformators nicht zu ändern wagte, soweit nicht Confession oder Sekte eine sächliche Textrevision forderte; man zog es vor den Leser durch ein kurzes Glossar über die unverständlichen Worte Luthers aufzuklären,“ is wholly without foundation; even where the glossary here mentioned was printed at the end of the book changes were made in the text. I select a few such alterations made in various reprints.

Luther writes:

aufgehoben
auffsetze
austhun
darbe
feyle
fingerreif
glumend
knirssen
lucfen
pallatz
schos

The reprint has:

verworffen
satzungen
ausleihen
dorfftigkeit
irrsal, missetat
ring
glühend
knirrschen
sehn
pallast
zins

And so on with hundreds of words and expressions, not counting mere differences of spelling. It will be noted that of the words quoted the literary language has decided in favor of the word or form used by the reprint. This was of course not always the case. In many instances both Luther's word and the one used by the reprint were adopted, in other instances only Luther's. The reprint, in which the most changes were made was printed by Melchior Ramminger at Augsburg in 1526.

In denying to Luther the title of the founder of the German language, I do not wish to set forth the claim that he had nothing at all to do with the reformation of the language. On the contrary, in making the Bible a family book, and through his many polemics, which everybody read, he exerted a very great influence.

If a title should be given him it ought to be that of the Great Translator. There had been translations before Luther, no less than fourteen in High German and four in Low German; but the translators had too much respect for the Vulgate so that even the Latin order was sacred to them.

I quote a short passage from one of these translations, Matt. xxvi, 6-13.

Wan do Jhesus was in Bethania in dem haus Symonz des mießlichen, ein weib genacht sich habend ein buch der teuren salben und gozz si auf daz haubt dez ruenden. Wan do es di iunger gesachen si verunwurdigtens, sagen: Worum ist gemacht dirr verleus? Wan dise mocht sein verkauft um vil, und wer gegeben den armen. Wan Jhesus west ir gedanken er sprach zu in: Waz seit ir leidig disem weib? ein gut werf hat sie gewirkt an mir. Wan die armen habt ir zu allen zeiten mit euch; wan mich habt ir nit zu allen zeiten. Wan dise legt dise salben an meinen Leib, mich zu begraben tet sies. Gewerlich sage ich euch, wo dicz Ewangeli wirt gepredigt, es wirt gesagt in aller der werlt, daz si dicz tet in seiner gedenkung.

Can anything be more awkward than such Germanized Latin? I contrast with the above the same selection from Luther's last edition. Da nu Jhesus war zu Bethanien, im Hause Simonis des Aussetzigen, trat zu jm ein Weib, das hatte ein glas mit köstlichem Wasser, und gos es auff sein Heubt, da er zu tisch saß. Da das seine Jünger sahen, wurden sie vnwillig, und sprachen, Wozu dienet dieser vnrat? Dieses Wasser hette mocht tewr verkaufft, vnd den Armen gegeben werden. Da das Jhesus merckte, sprach er zu jnen, Was bekümmert jr das weib? Sie hat ein gut werck an mir gethan, Jr habt allezeit Armen bey euch, Mich aber habt jr nicht allezeit. Das sie dis wasser hat auff meinen Leib gegossen, hat sie gethan, das man mich begraben wird. Warlich, Ich sage euch, Wo dies Euangelium geprediget wird in der ganzen Welt do wird man auch sagen zu jrem Gedechnis, was sie gethan hat.

A few times Luther is himself caught napping, as when he writes: Acts xi, 23, Welcher, da er hingekommen war und sah die Gnade Gottes ward er froh; such sentences are, however, not so very frequent. In general he did not ask the Latin letter how to speak German. He listened to the mother in the house, the children on the street, the man in the marketplace, the artisans at their work and so he does not write: Man von der überflüssigkeit des herzens redet der mund, but in true German: Wes das Herz voll ist, des geht der Mund über. He was above all things intent upon conveying to his readers the idea of the original, which was often a most difficult matter owing to the great difference between Eastern and Western civilization, fauna and flora. For the sake of clearness he was even willing to mistranslate in non-essentials. So for instance in Is. vi, 13, he renders the Hebrew Elah, teil or terebinth, by Linde, a tree wholly unknown in Bible lands.

In spite of the inconsistencies, fluctuations and irregularities, in spite of the mistranslations, voluntary and involuntary, for he made quite a number of the latter also, his translation must be termed a monumental work, the work of a great genius, and it may well be doubted, whether Goethe or Schiller or any one of the other classicists could have done their work as they did, if Luther had not gone before and paved the way.

German Classics in High Schools.

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It is with no little misgiving that I offer to read a paper on the use of the German classics in high schools. College instructors generally know too little of high school conditions to speak with assurance upon questions of high school practice, and I am well aware that I am no exception to this rule. Yet I feel that, in the choice of my theme, I am not wholly to blame, for I was tempted by the suggestion of a high-school teacher of ripe judgment and rich experience, who urged its direct bearing upon our courses of study and its great practical interest to members of this association. My purpose is not to air my own views, but, by brief statement of them, to call forth a discussion which, in its candid exchange of opinion, will prove more valuable and helpful than any remarks of mine. For the purposes of this paper I shall construe German classics in the commonly accepted sense, to mean those works, especially those dramatic works of such great classic writers as Lessing, Goethe, Schiller and Heine, which are read in schools. By high schools I mean not only the public high schools in our towns and cities, but also the private training schools, fitting schools, academies, seminaries, etc., whose two or three years' German course attempts to meet college requirements.

In this discussion I shall ask your attention chiefly to two great questions: 1. Should German classics be taught in such schools? 2. If so, how should they be taught?

In talking with students who have come into my classes year after year from our training schools, I have been struck by the

relatively large number and variety of the classic texts they have read. Most of them have had "Tell" and "Minna" and the "Jungfrau"; many have read "Iphigenie," "Maria Stuart," "Hermann und Dorothea"; some have tried the "Harzreise," "Emilia," and even "Nathan" and "Faust." Unfortunately, and rather often than otherwise, these students know very little about the texts they have read; sometimes only the author's name, sometimes only the color of the book they used is all they can give, so that it takes several guesses of mine to bring out the confession: "Yes, that's it." Such cases, and I assure you that even in my short experience they have not been few, lead me to feel that something is very wrong, and I find myself asking what good has come from such study. The reasons for this state of things may not be hard to find. Frankly, I believe that our colleges are chiefly to blame. Their requirements are, perhaps, in a sense traditional, handed down from a time when only classic texts were edited. Or do our professors feel they must demand Lessing and Goethe and Schiller, because others ask for Homer and Virgil and Cicero? Again our requirements are not uniform; every teacher may indulge his personal likes or dislikes. Even now that some system is attempted, I fear the suggestions are not always the wisest and best for the average school. It may be, also, that our teachers are often in too great a hurry to take up the classics. Is it that they feel forced to do so to please the colleges? If so, I wish they knew how willingly any good college will accept any reasonable requirement. Do they feel that their courses would not look well without them. If so, they should remember that "all is not gold that glitters." Do they feel that many pupils will stop with the high school and should have the classics while yet there is time? If so, I wish they would believe that most would learn more and more useful German by another plan. It's a pity, but it's true that ambitious

students often get a classic play, when they should be reading a modern story, just as the eager music pupil, who teases for a "piece," gets Liszt or Wagner, when he should be working on a ballad.

But whatever the reasons, the practice is wrong. I believe that most German classics are out of place in most of our training schools. Why? However unwilling both teacher and pupil may be to admit it, it would seem that, in many if not most preparatory schools, the German classic is read more for the "German," than for the "classic"; is regarded rather as so much German text—to be turned into English, than as a piece of dramatic art, a picture of German life, or a masterpiece of German literature—to be made a part of one's culture. That the pupil takes this view should not surprise us; he knows no better, has been taught no better, nor can he always see it when he has been told. Too often, I fear, the classic is used in much the same way as any other text would be used; i. e., it is translated into only fairly good English and then used as a drill ground upon which to learn vocabulary, idioms, grammatical forms and rules. In my judgment this is a great mistake and, to quote one wiser than I: "It would be much better for the student never to attempt to read a German classic than to get over the elements of German, and then spell out or guess at Goethe's or Lessing's thoughts or to take frequent tumbles from the noble flights of Schiller's language into the regions of adjective declension." Such things must be learned, of course, for "Bei allem ird'schen Ding ist Ort und Stunde," but it's an ignoble use of the classics. I would as soon see the leaves of a mighty epic used to wrap up soap in.

But even assuming for the moment that we use the classic for mere translation, for its vocabulary, idioms, constructions, etc., I still believe it is a mistake. In the first place the classic must be read more slowly than the modern text. To the average pupil

it is too hard, he must dig it out perhaps line by line; he does not enjoy it, it is too much like work; the profit is the less, because it is a task. I would encourage thorough reading and know it is wholesome for a schoolboy to dig, yet I feel that we do not read enough. My old teacher's advice to me was as wise as it was quaint: "Lesen, viel lesen, sehr viel lesen." Another rare teacher has said: "It is not quality, but quantity; not depth, but range; not knowledge only, but the ease of practised habit, that is lacking in our results. We do not read enough, not nearly enough to secure that easy command of idiom, and vocabulary, that comfortable at-homeness, necessary for the appreciation of style, the enjoyment of literature, or for the free and glad use of the language as an instrument of culture or a source of power in after life." Moreover, does not this wider reading give that sense of progress, of accomplishment, which is so gratifying and encouraging to the pupil? Again the wider reading of somewhat easier texts will give greater ability in translation, larger vocabulary, better command of idiom; will teach more German, than the same time given to the slower, more careful reading of any classic. If we defer the classic till it can be read with ease, it will not be remembered in after life as an irksome task, nor will the student lay down and forget his German, as he does his Latin and Greek, as soon as he leaves the school room.

Again, and still supposing we are reading the classic for its German, let us leave out the question of ease and pleasure in study and assume that the classic be read as well and as fast as other texts; even then I am opposed to the classic. Its theme and style are exalted—often the sublimest poetry—"its words, idioms and constructions are not those of today, not those of modern life. Tragedy is not the place to look for such." A modern text may yield no larger stock of words, idioms, etc., than a classic of the same length, but it will certainly give a more useful supply.

"We do not go to Milton and Shakespeare for the English we expect to use."

So much for the classic read for its German. Assuming now, secondly, that we try to teach it as literature, as a masterpiece of art. Frankly, I fear that often even the ablest teacher will have only partial success. The reason is that, in my humble opinion, the schoolboy cannot understand the literary and dramatic art, nor get much of the culture training of a great author's work. He is not ready for it, he does not think enough, nor maturely nor systematically enough, his observation is not keen enough to see artistic beauty or dramatic power, his judgment is not ripe enough to draw correct conclusions, his experience not rich enough to know a great picture of human life or striving when he sees it, or to see it when it is shown to him. I fear but few would appreciate the satire of the "Harzreise," the romanticism of the "Jungfrau," the peculiar art of "Iphigenie," the subtle dramatic skill of "Tell," the real tragedy of "Egmont" or "Emilia," the religious philosophy of "Nathan," the soul-struggle of "Faust." We can read them in class, but do we not shoot over the head of the average boy, if we attempt more? It may be urged that, of course, it is too much to ask that the pupil shall see the life-like character, the artistic beauty, the philosophic depth, the poetic charm and power of a great play. If, as I frankly admit, it is too much for one who must still wrestle with grammar or dig out the sense, should we not then wait till his shoulders are broader, before we lay this added burden upon them, wait till it is not too much to ask and then ask it? Such conditions bring me to but one conclusion, namely—under ordinary conditions the German classic should not be read in preparatory schools, because the wide reading of more modern texts will not only attract the student more strongly, but will also teach him more and more usable German, and again because the imma-

turity of the student hinders if it does prevent his appreciation of the classic.

There are some schools, of course, to which these remarks do not apply. In the great high schools of our largest cities, equipped with really able teachers, with a four years' course in German, with pupils who began the language in grammar grades, who have read much modern prose and poetry, and who no longer "read with tears," it may be well and even wise to take up the classics in the last year or so. And yet even here I would urge moderation and the wisest choice of texts, whose theme and treatment are not beyond the reach of the young people. I cannot presume to make definite suggestion, for every teacher knows his class better than any one else, but in general I would plead for those texts that are simplest in structure, fullest of human interest, most concrete and nearest the earth and the students in theme and treatment. To show what I mean let me say that I would prefer Lessing's "Minna" to his "Emilia," Heine's lyrics to the "Harzreise," the "Jungfrau" to "Tell," "Hermann und Dorothea" to "Iphigenie" or "Tasso," though Freytag's "Journalisten" or any other good modern comedy would be far better than any of them. "Wahrheit und Dichtung," "Nathan," "Tasso," "Faust" should not be inflicted on any schoolboy. They are beyond him.

The other question I proposed I shall treat very briefly. Assuming that we do teach the classics in some schools, how should we teach them, what method should we use. Here again I may not suggest; it is not for me to presume to tell the high school teacher how to do his work. Moreover I object, and have always objected, to the word method, at least as generally used. Especially in modern language study, no word has been

so sinned against as method. O method, what wrongs have been done in thy name! Why, a teacher's method is, or ought to be, the teacher's self, his whole manhood, his whole mental and spiritual character spending itself in his class. "Let him not lose time asking how, let him ask himself rather what and why." Let him fill himself full of the times, the author, the text he is teaching, and he need not worry about how to tell it. We have indeed missed our calling if, as the poet puts it:

**" We teach and teach
Until, like drumming pedagogues, we lose
The thought that what we teach has higher ends
Than being taught and learned."**

What then are some of the important things we should teach in a German classic? Certainly not grammar, nor vocabulary, nor etymology, nor philology. To interrupt a pupil's enjoyment of a great thought or a delicate bit of imagery, in order to quiz him about the subjunctive mood or the gender of a noun or to

**" chase
A panting syllable through time and space
Start it at home and hunt it in the dark
To Gaul, to Greece, and into Noah's ark "**

is worse than a mistake, it is sinful. A people's literature is the record of a people's life and character and culture, the story of all that people has done and lived for and hoped for and fought for and died for; its classics are its noblest expressions and should be emphasized as such. Of course the pupil must understand the German, without that no real study of the classic is possible; but if he has any business reading it, he should do his translating

at home; it should not consume the class hour. Say what we will, "the play's the thing." We should teach it for its noble theme and thought, for what I may call its art, that subtle art that makes living pictures of human nature, human feeling, human striving and holds them up for our pleasure and profit, for all they may mean to us of inspiration, of comfort, or warning. Such art is not accident and the student should be taught to see it.

Again, a play is a play and not a novel, and in teaching one we should see that the pupil gets some insight into its dramatic structure and economy, some idea of the dramatic skill with which the poet has fitted his characters and incidents and life-pictures into one systematic, beautiful, and impressive whole. Half the students who go to college have no conception of the real nature of tragedy or comedy, or of the great laws that govern them, for they have never heard of them, have never analyzed a play or heard the dramatic reasons for things. Let no one object that such study would analyze all the soul out of the play—not so. We need not go to extremes. We need no surgeon's knife to help us see the beauty of a statue, to appreciate the genius of the soul that conceived it or the cunning of the hand that chiseled it.

Again, any real appreciation of the classic demands some real knowledge of its setting, its background, its allusions, as well as of the author, his life and character, his work and times and surroundings.

**" Wer Dichterwerke will verstehen
Der muss in Dichters Lande gehen."**

Of course we must avoid the extreme of losing the classic amid a mass of facts about it, yet such added knowledge brings us much added light and may not be wholly neglected.

We should then teach a classic not as a specimen of language, not only as a monument of literature or a masterpiece of art, but as the exponent of the author's best self, as the embodiment of the highest culture ideals of his time, as the precious heritage of his people, as his legacy to all mankind.

I may be reminded that all these things are high and that many "cannot attain unto them." Of that I am perfectly aware, yet I believe that here, if ever, the student should "drink deep or touch not" and until he can enter into the spirit of such study find pleasure and profit in it, he were wise to let the classics alone.

Prose Selections for German Classes.

MISS KATE CRANZ, OHIO UNIVERSITY.

I beg leave to preface my remarks by a little incident, which a French lady related to me some years ago, from her own experience in learning the English language. She had had instructions for several months in grammar and construction, after which she went to Holland as a French governess. There she was expected to give her pupils some lessons in English; and in order to do that, for her own advancement and without any preparatory reading, she began to read Shakspeare. For many months, she said, from nine to twelve in the evening, which was her only leisure, she devoted herself to the task with the utmost faithfulness and succeeded in reading at each sitting, about two inches of the text.

It did not seem to me at the time, that the little incident had a parallel in the experience of many an American student, and that it was by no means uncommon, for a critical reading of the German classics to follow immediately a knowledge (not always adequate) of grammar and construction.

Catalogues not many years old still reveal a one year's course in German, with an elementary grammar at one end, and a critical reading of Faust at the other.

I do not wish to be understood as maintaining the utter uselessness of a one year's course in a modern language, as it still occurs in our best institutions, and in post-graduate work. When James Russell Lowell lectured at Harvard on Dante, no

doubt many a student with a slender knowledge of Italian, attended his lectures with pleasure and profit. But certainly the abuse of the system, the imposing of such work on the immature undergraduate, who has just begun the real study of his mother tongue, has resulted in a half general distaste for languages. And nevertheless it has helped, happily, to bring about the long courses of the present time.

I rejoice over the fact that an opportunity is now offered for a more satisfactory study of the German classics, of history and literature as well as of composition, an opportunity which was not offered in Ohio twenty years ago; but I am disappointed, that after four years has been given us in most institutions for the study of German, so small a place and so little time should be devoted to narrative and descriptive prose.

After carefully examining about fifty of the latest catalogues, I was surprised to find, that a large number of the courses given go from the grammar direct to the reading of Schiller. This procedure has given rise to the expression of digging out a language, a term current among preparatory students. "What do you mean by digging out your lesson?" I once asked a student, the first time it was used in my presence.

"Why," he said, "looking up about every word in the page." He was a large, over-grown boy, somewhat phlegmatic in his make-up. He was wrestling just then with his Latin, and as it was in the spring of the year and he was always tired, in preparation for the hard battle, he used to stretch himself full-length on the floor. The whole affair would have been amusing, had it not also been pathetic. That student never acquired any proficiency in languages, but he gained some knowledge of applied science, and secured and held a position, that abler students with better advantages might well envy. It is the recollection of an experience somewhat akin to this, that has made many a college-

bred man appreciate Grant Allen's article in a late number of the *Cosmopolitan*.

If, as is generally the case, the study of German begins in the preparatory department, then the student begins to read German before he has a knowledge of the English classics, or philosophy or science. Such students are in their teens regularly. In preparing the course, then, I believe that we ought to keep in mind, not only that which is profitable, but also that which will give pleasure.

I advocate the latter, not to pet and foster the spoiled and the idle, who have not the force of character to concentrate their thoughts on a subject that happens to be distasteful or difficult; but a student is more apt to continue a subject that is pleasing to him, and taste and distaste of a subject are formed largely by the teacher.

Not long since, a student preparing himself for a course in engineering in one of our large universities, presented himself for instructions to fit him for his entrance examinations in German. The course as laid down for him in the catalogue of the institution he had chosen, was some knowledge of grammar and construction, the reading of a great drama and two selections of Goethe's prose. I looked at the course and then at the boy. He was not more than seventeen. He had lived all his life in the country and attended a common school. His knowledge of English was very limited, of literature of any kind more so. He had never studied a foreign language. How was I to introduce him to Goethe's philosophy, with any hope of success? And how could he enjoy the reading of a great drama, which had to do with deep affections of the human heart, which we ourselves only appreciate in the mature years of manhood and womanhood? I thought of how much he would enjoy reading Hauff's story of "Kohlenmuck Peter," or Stifter's "Heidedorf," or Rossegger's tale of the child

who went with his god-father across the mountains to see the new railroad. All of these would have struck a responsive chord in the heart of the boy, especially the last, for he was a kind of mechanical genius, and spent his spare time in the construction of miniature engines.

Now I believe that a man with considerable mechanical skill may also become something of a linguist, if he is properly instructed. One of the most accurate men of science, it has been my pleasure to meet, had also a good knowledge of four modern languages, and spoke German smoothly, almost without an accent. Certainly the German course can be so arranged that it will not offer anything distasteful to the student who has shown decided talent in another department.

All students, in a general way, are interested in the real life of the German people, their manners and customs, their thinking and doing, and in making selections for critical reading, I think it is wise to discard such books as do not treat of German subjects. For this reason I would reject such pieces as Hauff's *Karawane* or Heyse's *L'Arrabbiata*, and I do not believe that it is profitable to spend time on such writers as Ebers, or Eckstein. For a class of girls in their teens Wildermut would be a good author. A class of young men, more mature in years, would enjoy reading from Keller. Either class would enjoy Hauff. One of the most satisfactory authors is Riehl, another is Von Koenigswinter, especially his artist's sketches. Heyse, Stifter, Storm and Baumbach are all good; and from a literary standpoint, Maria Petersen is excellent, though represented only by her two little books. But for class work no author excels Auerbach; and for more advanced work Freytag and Scheffel.

Now what, after all, are the real points to be gained by devoting much time to the study of prose? First of all the student will gain a better vocabulary, and a better foundation for ad-

vanced study, and he will also have a better basis for conversation. All students hope some time, to be able to speak German, and the desire ought to receive consideration. Then he will also have a more intelligent idea of the real life of these people, and their place in modern history. But more than all this, and I hope you will not feel that what I am saying is too commonplace, more than all this, I believe that the student will gain a knowledge that will be to him an inexhaustible source of pleasure.

Two of my old schoolmates at college, some years ago, had excellent instructions in botany, under an enthusiastic teacher. Neither was able to finish his course. They were both obliged to fill places of plain men, in the common business world. But in the scant leisure of the last fifteen years they have steadily continued the study of botany, until the whole flora of their section of the country has become familiar to them. They were not men of science, and they have not added anything to the study of botany. It is not a question of what they have done for botany, it is a question of what botany has done for them. No other one thing has given them such continued pleasure. It is just this that I covet for the student of German. When once he has become familiar with the best prose writers of the present day, and woven into his own life something of their homely philosophy and, if I may use the term, something of their calm optimism, he will be proof for all time to come, against any arguments that either the press or the individual can bring to bear on the uselessness of the study of German.

La Fontaine in the Class Room.

CHAS. A. BRUCE, OHIO STATE UNIVERSITY.

The title of this paper as given on the program is somewhat misleading. My object in writing the paper was not only to point out those qualities which seem to me to make La Fontaine worthy of study in the class room; I wished also to discuss briefly his importance as an author, the position that he occupies in literature, the salient features of his work which have caused his writings to live more than two centuries and to stand the test of criticism when placed beside the best productions of modern authors.

"A prophet is not without honor save in his own country" is a proverb that does not apply to the subject of this sketch. Perhaps no writer has been more universally read and praised by his fellow-countrymen than Jean de La Fontaine. To him is assigned a position among the first in the estimation of literary critics, almost if not actually first in the affections of the reading public. In order that we may have a better conception of the man and his work, permit me to give a brief sketch of his life. Born at Chateau-Thierry in 1621, his early education was neglected, and when a youth he gave no promise of what he was to do in later years. At the age of twenty he thought seriously of entering the church, but after a few months in the seminary, he abandoned this project. He soon married and was appointed to the rangership of the district, but "accustomed himself," as Sainte-Beuve says, "to live as if he had neither wife nor office."

He began to write verses and soon won considerable reputation in private circles. His first publication, made when he was thirty-three, was a translation into French verse of Terence's comedy, "The Eunuch," and more than ten years elapsed before he again appeared before the public as an author. Having been introduced to Fouquet, the unscrupulous minister of finance of Louis XII, La Fontaine was encouraged by him to compose ballads and poems. Deserting his wife, he took up his abode with friends in Paris and ever afterwards lived at the home of some of his friends, among whom he was known as "le bonhomme" and "the inimitable." It is to be regretted that the former title instead of the latter has clung to him in succeeding years, since he has found no equal in his line of work, and many have questioned the fitness of the title "le bonhomme." He was eccentric and many are the stories told of this petted and spoiled child. In the second year of his residence in Paris, when he was forty-four years of age, he published the first part of his "Tales and Novels," a volume of stories in verse, drawn chiefly from Italian sources. Their licentious character is too well known to need comment, yet they at once became popular in the most refined circles of society of that day. About three years later, in 1668-69, his first volume of fables appeared and was widely read. The first series contained six books and was followed ten years later by the second volume, containing books VII-XI. His reputation as a fabulist was now established, and in 1684 he was proposed as a member of the Academy. Owing to the licentious character of his early works, there was strong opposition to his election; he was victorious, however, over Boileau, receiving sixteen votes to Boileau's seven, but Louis refused to confirm his election for several months until there occurred another vacancy, to which Boileau was elected. In the later years of his life, he wrote some for the stage, but in this

he was forcing his genius out of its proper sphere. In 1692 he was attacked by a serious illness and was induced to make a formal expression of repentance for his offense against the morals of society. He partially recovered his health and gave to the press the twelfth and last book of the Fables a few months before his death, which occurred in 1695. You observe that it was not until he reached his forty-eighth year that he published the first instalment of his fables. Before this time he had experimented in drama, society verse, licentious tales and mythological poems; but, as yet, he had not shown that he was doing the same work as his great contemporaries, Molière, Racine, La Rochefoucauld and La Bruyère; that he like them had discovered that "for man the most interesting study is man."—Tilley.

In the preface to his fables, which is so characteristic of the man, he modestly tells us that he claims only to have versified Aesop and apologizes for not possessing the qualities of elegance and extreme brevity of Phaedrus. "These," he says, "are qualities which are beyond me"; he adds that to make good this deficiency, he has ventured to act upon a precept of Quintilian—to introduce more gaiety. By gaiety he does not mean the "gaiety that provokes laughter, but a certain charm, an agreeable sprightliness which one can give to all subjects, even the most serious." His first volume of fables was dedicated to the Dauphin, and the author alleges that they were written to amuse the young prince. Still we cannot help believing that he knew he had a message for the world and that he happily had discovered the fable to be the means of saying it best suited to his genius. It had been given as an axiom in literature by Patru, the "Quintilian" of France, that fables could not be appropriately expressed in verse, as their chief ornament was "to have no ornament at all." La Fontaine, however, ventures to disobey this precept, but as a kind of apology expresses the hope that

“the graces of Spartan brevity will not be found so wholly incompatible with those of French poetry, but that they may often be induced to travel in harmonious companionship.”

As to originality so far as subject matter of his fables is concerned, he has little if any claim. It must be admitted that he borrowed his subjects and characters wherever he chose, yet he made them his own by his charming style and his manner of presentation. The collection bearing the name of Aesop to which La Fontaine refers in his preface was probably that made by the monk Planudes in the fourteenth century. Some of Aesop's fables had also been compressed into French quatrains by Benserade, while a Latin version, attributed to Phaedrus, had been published in France by Pithou in 1596. Several of La Fontaine's fables may be traced likewise to a collection published by Isaac Nevelet in 1610, an edition which includes those of Avienus and of Abstemius of Urbino. Also the collection of fables made by Gilles Corrozet, reader to Charles IX of France, and by Guillaume Haudent, master of the choristers at Rouen, were probably known to our author. It is hardly probable that he knew anything of the work of Marie de France, but he seems to have borrowed more or less from the poem or romance known as “Reynard, the Fox.” In his later works there is evidence of his having read some French version of the fables known as those of Pilpay or Bidpai, the Indian sage. La Fontaine was an ardent admirer of Rabelais and borrowed directly from the latter's works the names of many of his characters, such as Jean Chouart and Dindenaut, Grippemenaud and Robillard.

Concerning the moral of the fables, we can hardly say that they convey any moral idea, when judged by our modern standards of morality. As a rule, La Fontaine adopted the moral as he found it in the original, and was no more responsible for the moral teaching of the fables than for the invention of the whole

story. We cannot suppose that such adoption was at all repugnant to his moral sense, since to him duty was a word almost devoid of significance. The moral is usually selfish in tone. "The rule of the strongest; the futility of argument in the presence of force; the still greater folly of resistance on the part of the weaker; the policy of evasion, if possible, and submission as the alternative—this," says Collins, "is the teaching of ancient fable on the whole, and must not be laid to the charge of the moderns who have reproduced or imitated it." I have deemed it necessary to give this somewhat extended although incomplete sketch of his life, of the sources of his fables and their moral, before entering upon the discussion of his fables in detail.

A study of the fables of La Fontaine in the class room would be profitable, since they are, as it were, a picture of the times in which they were written. M. Taine in his ingenious work, "*La Fontaine et ses Fables*," has shown us how true and vivid a picture the fables give us of the age of Louis XIV. The fabulist has seized with wonderful accuracy the characteristics of the animal world and used them in delineating the passions, fears, hopes and weaknesses of man. (Tilley.) The monarch, sometimes represented as a lion, sometimes as an eagle and again as Jupiter himself, is a prominent figure in the fables. Of course, he refers to kings in general rather than to Louis XIV in particular, but, as M. Taine says, "La Fontaine could hardly help studying the character from the model before him." In "The Lioness' Funeral" you remember that when all the courtiers are assembled to do honor to their late queen, the stag alone does not weep for the departed one. A courtier hastens to inform the king, whose wrath is at once aroused. "Miserable dweller of the woods, you laugh, you do not join in the voices of lamentation! We shall not touch your profane members with our sacred claws! Come, wolves, avenge your queen and

sacrifice this traitor to her venerable shade." But happily the stag has an inspiration and he relates how the queen lion had appeared to him in a dream and told him not to weep. "Miracle, apotheosis," cry the courtiers, and the stag is not punished, but rewarded. La Fontaine adds the moral: "Amuse kings with dreams; flatter them, tell them agreeable falsehoods, and however great be the indignation which fills their breast, they will swallow the bait, and you will be their friend." It is no wonder that the poet, who wrote in such a fashion about kings, was not popular with the French Augustus.

The court he defines as a place where "the people are sad or gay, ready for anything or indifferent to everything, are whatever the prince would have them to be, or if they cannot be, they try at least to appear so; a chameleon people, a people mimicking their master; you would say that one mind animates a thousand bodies; it is there, indeed, that people are mere machines."

In the fox we have the type of the sly, cunning courtier who prefers skill to force, stratagem to honest dealing. The leopard is the great seigneur. "How many great lords are there, whose sole merit lies like the leopard's in their coats?" The bear is the country squire who has wealth, but lacks education and manners, who is blunt and honest, yet stupid and dull. Against the church and especially the monks, the fabulist shows more animosity. The monk has renounced the world in order to think only of himself. His denial is selfishness. In the "Rat turned Hermit," he represents the wealthy monk provided with ample store of food and safe shelter; when deputies of the rat people ask him for help against the cats, he replies: "Friends, the things of this earth no longer concern me; besides, how can a poor recluse help you except to pray Heaven to aid

you?" With these words he closed the door in their face. The author adds as moral: "Whom do you think I mean by this rat, a monk? No, a dervish, for I suppose that a monk is always charitable."

La Fontaine observed the people as well as the nobles, and what opportunities he had during the ten years that intervened between the publication of the first and second instalments of his fables; the peasants were oppressed by taxes, for the sake not of their country's welfare, but of one man's glory. In speaking of a poor woodcutter, he says: "What pleasure has he had since he entered the world? Is there any one poorer than he in the whole round earth? Sometimes without bread, always without rest, his wife, his children, soldiers, taxes, creditors, and forced labor make him a complete picture of misery."

While his fables viewed in this light are a faithful picture of contemporary society and while the study of them would be profitable for this reason, still they are something more; they are truly "a criticism of life." As Walter Besant says: "His writings do not want, in order to be understood, a knowledge of his life or of his times. What he wrote, whether in fable or in tale, owes its interest to no local coloring, and bears no stamp of his century, save its *cadre*, the framework of language. This is the strongest proof of his genius. To write *for* all time and *of* all time, to give illustrations of human nature which will serve for any place or any age of human society—this is what very few writers have done."

The study of La Fontaine in the classroom would be valuable, also, on account of his style, about which there is a charm which it is difficult to define. This charm is, without doubt, due in part to simplicity. In order that fables i. e., beast dramas may be successful, the beasts must talk like beasts and not like men, and for this they must possess simplicity; if there

be the slightest affectation, the illusion is spoiled, the simplicity degenerates into mock simplicity, or *simplesse* as the French call it. It was *simplicité* not *simplesse* that made La Fontaine regard nothing too mean or lowly for him to contemplate, that made him note the industry of the ant, the over-weening ambition of the fly. He could not have kept up this illusion for us, if he had not possessed simplicity himself; he must also have had a genuine love for the animals whose traits he depicted. Most fabulists give the impression that the animals are introduced merely for the lesson to be conveyed by the moral which is obviously the motive of their story. With La Fontaine the case is different; he is a born story teller. One takes an interest in his animals as animals, and there is a genuine pleasure in reading the story for the story's sake. We should remember also that, at the present day, our attitude towards animals is vastly different from what it was in the seventeenth century. In 1650 occurred the death of Descartes, who advocated the doctrine that a beast was without consciousness, a mere machine, differing in nothing from a watch or any mechanical contrivance. Malebranche, who published "*Recherche de la Verité*" in 1674, although a mild and tender-hearted man in most respects, is said to have beaten his dog frequently, alleging that "it did not feel, and that its howls were only currents of air driven through a vibrating channel." In his fables La Fontaine refuted such ideas, and not confining himself to abstract discussions, adduced several examples of reasoning in animals. It was owing to this love for animals and close observations of their habits that he was able to give us such picturesque details, such accurate descriptions of their outward appearance. He gives to his characters a humanity, a distinct personality, which is wanting in the works of other fabulists. While in them we may learn the bare facts and the moral as well, in La Fontaine we have those

little details which are needed to make the story complete; in him we observe the grace, fluidity, and ease of style; then, too, there are the apt asides inserted so opportunely, the sly humor, the catholic good nature, the amusing way in which the author reveals himself, in a word again—his charm. (Bailey.)

While the chief subject of his poetry was man, yet he did not neglect the realm of nature like the other French writers of the seventeenth century. His poetry is pervaded by the general perfume of the country and one cannot help feeling that although he passed the most of his later years in Paris, still he breathed into his writings the fresh air of the country, while his contemporaries suggest to us the close atmosphere of the court and the capital. In one of his last fables he says: "Places that I have ever loved, shall I never, far from the noisy world, enjoy the shade and fresh air! Oh, who will bid me rest in your dark retreat?"

It has been said that "his style has the appearance of perfect artlessness, but it is the artlessness of perfect art." (Tilley.) However indolent and fond of pleasure he may have been, he took infinite pains in polishing his verses. This has been demonstrated by his biographer, who compares the first sketch of some of his fables with the form which they finally assumed. His style has come down to us as a model of perfection and grace. The exquisite turns of expression in which his fables abound reveal to us the peculiar character of the French language, its idiomatic richness. Another secret of its charm is the element of unexpectedness, of unceasing variety. To use one of his own comparisons, "like a butterfly flitting from flower to flower" his style changes "from grave to gay, from concise brevity to delicious redundancy, from exquisite metaphor to homely directness."

Not only is he a master of style, he is also a master of versification. In the beginning of "*Petit Traité de Poésie française*," the author, M. Théodore de Banville, tells us that La Fontaine's instrument, the versification of his age, was so poor that none but giants such as La Fontaine, Molière and Corneille could have handled it with any effect. To quote him more exactly: "This intricate blending of all rhythms, in which the clothing of the thought changes with the thought itself, and which is wrought into harmony by the prodigious force of the movement, is the last word of the most learned and complicated art, the difficulties of which make one dizzy only to contemplate. As to his rhythm it is like a dancing muse who follows the poet's song, changing her instrument according to the requirements of the thought, now taking the rattle or the lute or the simple reed-pipe, now sounding the tambourine, now the castanets of gold." Making due allowance for the enthusiasm of this French versifier, we must admit that although La Fontaine's rhyming may be somewhat faulty when viewed in the light of the stricter modern school, still as to variety and length of verse, he was far in advance of the poets who were his contemporaries or immediate successors.

I have tried to show that the study of the fables of La Fontaine as a text for the class room would be profitable for the following reasons: First, his fables are a faithful picture of contemporary society; second, they are a criticism of life in general; third, his style is remarkable for its simplicity and clearness. As an author he certainly deserves some recognition at our hands.

At what time in the course, then, should he be studied? It was the custom to read some writer of the seventeenth century as soon as the student had mastered the elements of grammar or as soon as the reader had been finished. Especially has this been the case with La Fontaine as his style is so pure and simple

that it was thought to offer no difficulties to the beginner. In girls' schools the fables were studied and committed before the student had any adequate conception of their meaning. Owing to frequent use of archaisms and *patois*, the fables are hard for the beginner to understand. The delicate shades of meaning, the satire, the humor, the consummate art with which the story is told, the subtle reflexions on character and life do not appeal to his mind as they should. In spite of this an examination of the courses of study offered in Ohio colleges shows that in recent years La Fontaine, if read at all, was usually introduced early in the course. Happily, however, the reaction has set in and the teachers are beginning to realize that it is wise to defer the study of the classics to that time when the student has become acquainted with some of the best modern authors; by modern authors, I mean those of the nineteenth century. It is true that seventeenth century French is called modern French, but only by contrast with old French. Whoever can read nineteenth century French easily will have little trouble in reading the classics of the golden ages. But with beginners the case is different. As Professor F. C. de Sumichrast says: "They (the beginners) cannot thoroughly appreciate the beauties of those (classic) writers, because they are having a constant struggle with words whose meaning has changed, with forms and constructions which are obsolete. Their yet shaky knowledge of modern syntax is constantly being troubled by forms which they have been told they must not use, and which, nevertheless, are declared right when employed by masters of literature." In other words, the classics ought not to be debased by using them as mere reading lessons, but their study should be deferred until the student has acquired sufficient familiarity with French that the translation requires little effort of the mind, or better, until he reads with ease without the need for translation; then will

he be in a position to study this "comedy of a hundred different acts" and to appreciate the beauties of its author, La Fontaine.

The question naturally arises, why are his fables not used more as a text in the class room? One obstacle that has served as a barrier against the introduction of his works is the lack of a good edition for the use of students. So far as I have been able to ascertain, the only editions available for use in the class room in this country are those published by Henry Holt & Co., Wm. R. Jenkins, and The Macmillan Company, and of these the first two especially must be called mere apologies of editions. What is needed is a good critical, scholarly edition of his fables, selected and edited with a view to their use as a text for students in third and fourth year work.

That the fable is not considered of as high rank as some other forms of literature has doubtless contributed to the neglect of this author. We are prone to think of fables as stories written for the amusement of the young, and we regard them too puerile to be worthy of serious study. By so doing, we forget that they are also a source of pleasure to the old who derive benefit as well as enjoyment from them; and who see more clearly than the young the truths embodied in them.

Another reason why La Fontaine is not usually read in the class room is that he is the only representative of his class. We usually study the writers of the seventeenth century by contrasting them with those of the nineteenth, as for example, the classic drama of Corneille with the romantic drama of Victor Hugo. As we have no fable writer in modern French to compare with La Fontaine, we are apt to neglect him altogether. But since he achieved such success in a kind of work in which others have failed, this should be another motive for the study of his fables.

The following articles have been referred to and quoted from in the present paper:

“**La Fontaine**,” by J. C. Bailey.

“**La Fontaine’s Fables**,” by Arthur Tilley.

“**The French Humorists—La Fontaine**,” by **Walter Besant**, M. A.

“**Notes on the Teaching of French**,” by Professor **F. C. de Sumichrast**.

“**La Fontaine and Other French Fabulists**,” by Rev. **W. Lucas Collins**, M. A.

“**La Fontaine et ses Fables**,” par M. Taine.

Pictorial Aids to the Teaching of German Literature.

E. A. EGGERS, OHIO STATE UNIVERSITY.

The instruction in physical sciences nowadays requires apparatus, appliances, in fact, means to illustrate whatever is supposed to be impressed upon the mind of the learner. This is a distinct step in advance in the teaching of these sciences. I suppose many of us can still remember the time when it was considered sufficient to tell the student about experiments, not to have him make them.

Now, it cannot be my purpose to draw an exact parallel between physical sciences and literature and the manner in which they ought to be taught. Such a parallel cannot be drawn except in the broadest sense; the laboratory of the student of physical sciences being only approximately parallel to the seminary room of the student of linguistics. But while such a parallel cannot be carried out consistently we may learn something for the methods of teaching literature from the methods of teaching physical sciences and that is to give the student something that is tangible, something which he, if he cannot feel and touch it, at any rate may see.

Literature deals with ideas or sentiments. These are supposed to be found in books, and it has been imagined that the student may be introduced to ideas and sentiments through the

text mainly, supplemented by more or less perfect notes, and possibly a running comment on the part of the instructor. The task of rendering a foreign literature intelligible to a student is a difficult one, not only for the instructor, but also for the student, especially—and let me state this incidentally—as the imperfect arrangement of our schools and colleges frequently throws the student into the midst of a foreign literature, while he is still entirely or largely unfamiliar with his own. To put into Faust a student who has not read a single play of Shakespeare's is one of those pedagogical anomalies of which there are still too many in our educational system. But since this renders the task of the instructor doubly difficult, he ought to resort to all means at his command to render the study of literature a living reality.

Literature deals with ideas and sentiments. These ought to be brought out vigorously and clearly. But these themselves are nothing when torn out of their surroundings, from the atmosphere in which they have grown up. How can we give the student a glimpse into these surroundings. If we could transfer him bodily into their midst, even four weeks spent in German society, upon the soil of the fatherland, would enable him more clearly to realize the Gesichtspunkt of the German poet or author, with all that the term denotes. But while it is a physical impossibility to bring the student into actual contact with the conditions which have surrounded and frequently fostered the evolution of a great masterpiece, we can in a measure supply the defect by showing him something of the people, their art, their costumes, their modes of living, their whole surroundings, between which and their own feelings and thoughts time must have woven delicate yet strong and indestructible bonds of sympathy.

Let the student not only read, but let him see. Follow the modes of teaching physical sciences, as far as possible; or to state it still more plainly, apply the principle of the object lesson to the study of literature.

In the first place decorate your class and lecture rooms with the pictures of the great men whose works the students are to read. But above all, secure some of those beautiful illustrated works of which Germany has given such an abundance to the world.

Now, it is my purpose to speak about a few of these works. I shall not be able to give, within the limits of the time assigned to me, an exhaustive list of them, even if I were familiar with all of them, but I shall simply venture to mention some of those which I have found specially helpful in my own work.

It will hardly be necessary for me to refer to such well-known books as: Könneke, "Bilderatlas zur Geschichte der deutschen Nationalliteratur," or Koenig. "Deutsche Literaturgeschichte." These are so well known and the prices at which they are offered today are so reasonable, that they are probably to be found in every high school, in every college. But aside from these there are many others somewhat less known, the special merits or defects of which might be pointed out. The volumes are before you. I shall refer to them frequently, pointing out some special striking illustration. Ample time will be given later to examine the volumes.

The first I should like to mention is Johannes Scherr's "Geschichte der Weltliteratur." I mention it for the purpose of warning against it. It may offer points of interest, illustrations, with reference to Latin, Greek, French or English literature, which cannot be found elsewhere, but for the study of German literature it offers practically nothing which could not

be found elsewhere and in better form. The best or rather the most interesting illustrations are without exception taken from Könneke. Indeed due credit is given to the latter work, but a purchaser does not care especially to buy the same illustrations over again. Take p. 168, an illustration of Ruoff's "Urner Tellenspiel," which is indeed an extremely interesting illustration, as it is probably the oldest pictorial representation of the scene in which Tell shoots the apple from his son's head, but the same is to be found in the more recent editions of Könneke. The only illustration which I have never seen elsewhere, though, of course, it may be given, is found on p. 112, Tragischer Schauspieler. It represents clearly the various devices resorted to by Greek actors in order to be seen and heard in the huge dimensions of the ancient theatres, the mask, stilts, etc. This will give the student valuable information with reference to the ancient classical drama, reference to which cannot be avoided in a course on the German drama. The text of Scherr's book is marked and marred by the same violent prejudices which render his Kulturgeschichte one of the most misleading of books. His uncompromising radicalism in matters of religion and politics, the pronounced subjectivity of any and all of his utterances make his book an unsafe guide.

A far better though somewhat more expensive book is Gustav Karpeles' "Allgemeine Geschichte der Literatur," in two volumes. Both text and illustrations are vastly superior to Scherr's work, and I would strongly advise anyone in search of a good illustrated work on general literature to pay a little more and to secure the latter. The second volume is almost entirely devoted to Germanic countries and literatures. In the portion devoted to Germany proper quite a number of new illustrations are found from the middle ages, especially. They

were new to me. The Minnesong, Mastersong and also the time of the Reformation are illustrated very fully.

Take vol. II, p. 319, facsimile of a double page from the Munich manuscript of Gottfried von Strassburg's "Tristan und Isolde." Or this illustration from Pfefferkorn's *Streypdtüchlin*, a satire upon Reuchlin. The latter is represented with double tongue. Behind him his followers. Pfefferkorn kicks the chair out from under him. These illustrations may suffice. The whole book can be recommended most heartily to students and teachers of literature.

Another and more general book which may be used to good advantage is Friedrich Hottenroth's "Die Trachten der Völker." I was so fortunate as to find this book in a second-hand book store some years ago in Berlin. There is much in the book that is fanciful, especially with reference to earlier times, but still it is a valuable supplement to some histories of civilization, *Kulturgeschichten*, which are to be mentioned later on. It goes beyond a mere representation of costumes and gives valuable illustrations of furniture, arms, ornaments, arrangements of houses, etc. But let us turn from the more general works to some that are given more specifically to things German and Germanic.

And here I would like to mention two illustrated histories of Germany that contain a wonderful amount of useful information in the text and besides a wealth of illustrations that is almost overpowering. The books referred to are L. Stacke's "Deutsche Geschichte," two vols., and "Kulturgeschichte des Deutschen Volkes," by Dr. Otto Henne am Rhyn.

The interesting features of the former begin with the outside of the work, i. e., the binding, a fine proof as to what taste and skill can accomplish. The publishers, Messrs. Velhagen & Klasing, point with pride to the binding, which, as they tell

us, was composed by a Mr. C. L. Becker. The term compose is not an extravagant one, it is a composition, and a beautiful one. We are told that the eagles of the back are taken from an imperial dalmatica or tunic of the 14th century. The eagles upon the leather edges and the corners are taken from the highly ornamented edge of the golden seal in the document of Louis the Bavarian, while the inside cover was suggested by the imperial mantle of Otto IV in the Museum of Brunswick. In spite of the heterogeneous sources from which the composer has drawn his material he has certainly produced something that is stylistically perfect, correct. Equally fine, though perhaps not quite so pretentious, is the binding of the *Kulturgeschichte*. There is no feeling of disappointment when you open the handsome volumes.

Stacke gives us a wealth of manuscripts, seals, signatures, representations of historical scenes, etc., so that the happy possessor of the volumes finds it almost difficult to utilize all they contain.

Take Vol. 1, p. 168, signature of Pepin and Charles, the latter the originator of what some have been pleased to call the first Renaissance. Or p. 373 of the same volume, another illustration which indeed has no direct bearing upon German literature, but which is nevertheless very interesting. Henry IV kneeling before Margravine Mathilda at Canossa, taken from Donizo's manuscript of the Life of Matildis. The book, written at the express command of Mathilda is, we are told, partisan in the extreme, and if we should have any doubt about it, the illustration, the position, gestures, stiff and awkward as they are, would clearly indicate it. What can be more interesting than another illustration in the same volume—woman under the protection of chivalry. The naïve tone of the whole picture will certainly help to make intelligible much of the ingenuousness of the minnesongs.

Dr. Otto Henne am Rhyn needs no special introduction; it would seem supererogatory to waste encomiums either upon his text or his illustrations. As keeper of the archives at St. Gallen, that famous centre of intellectual life during the earliest periods of German literature, the home of Notker Labeo, Dr. Otto Henne am Rhyn has been at the very fountain-head of information with regard to German literature and civilization of earlier times. The fifth chapter of Vol. I is almost entirely devoted to St. Gallen and to that other intellectual centre of Northern Germany, the Convent of Fulda, and contains much that is of interest. Many other items of useful information might be mentioned, but let me refer to only a few. Of special interest are the reprints from the *Hortus Deliciarum*—*Der Lustgarten*—of Herrad of Landsperg, the famous abbess of the Odilienkloster in Alsace. Her name must ever be associated in the early history of German literature with that of Roswitha, the equally famous nun of Gandersheim. Their activity indeed touches different fields, but both in their special spheres must be considered intellectual phenomena, in view of the position of woman of those days.

The work of Herrad of Landsperg is, or rather was, a perfect treasure-house of information with reference to the 12th century. The original unfortunately perished in the siege of Strassburg in 1870. For this reason we must be especially grateful to Dr. Otto Henne am Rhyn for his numerous reprints. The variety of the illustrations may be inferred from the scope of Herrad's book, which treated almost every conceivable question of the intellectual life of her times, biblical history, theology, astronomy, geography, mythology, etc. Let me point out but one of them—p. 222—poets. The representation of the poetic inspiration is certainly an amusing evidence of 12th century realism.

Our author does not confine himself to older times. We have excellent reprints of more modern illustrations, among

others, a large number of copies of the engravings of that wonderful master in the art of illustration, Daniel Chodowiecki. Let me point out but one, p. 288, Daniel Chodowiecki and his family. We will pass these illustrations, however, for the present, as I shall ask your permission to refer to Chodowiecki later on.

The number of illustrated histories is, of course, legion. "The Germania"—with text by Johannes Scherr, which mars the book—is, I suppose, well-known to all. If it is to be purchased at all, the larger edition is preferable, the smaller popular edition omitting much that is essential.

"Die Hohenzollern und das deutsche Vaterland," von Dr. R. Graf Stillfried Alcantara und Professor Dr. Bernhard Kugler is, of course, largely devoted to Prussian history. Illustrations are principally those of battles or incidents of a warlike nature. But it is not without value to the student of German literature on account of the numerous illustrations of the life of Frederick II. Such illustrations must be interesting when they concern the great king who so unwittingly furnished to the rising generation of German authors and poets some sort of inspiration, something like a semblance of an idea of patriotism, of nationality.

We may pass these books with a mere reference and turn to a work, the stately and beautiful volumes of which you see before you. I trust it will be examined with great care later on, for it deserves it. It is by far the most valuable of the entire collection.

Its title is: "Kulturgeschichtliches Bilderbuch, aus drei Jahrhunderten," von Georg Hirth.

I can say nothing better in commendation of the book than what Dr. Hirth himself states in the preface, p. VI.

"Das Werk spricht zu uns in der künstlerischen Ausdrucksweise der Zeiten, die es vorführt. Es besteht aus Facsimile-

wiedergaben von alten Holzschnitten, Kupferstichen, Radierungen und Zeichnungen; Gegenstände der Reproduction sind hauptsächlich Porträts berühmter und interessanter Persönlichkeiten, Kostüm und Genrebilder, Darstellungen von Jagden, Kriegs und Gerichtsszenen, Spielen, Tänzern und Bädern, Festzügen; Schilderungen des höfischen und bürgerlichen Lebens, Städteansichten und Marktbilder, endlich moralische und politische Allegorien, Mysterien, Curiosa, u. s. w., Hervorragende Meister dreier Jahrhunderte und verschiedener Nationen—ich neme aus der groszen Zahl nur die Namen Dürer, Burgkmair, Cranach, Holbein, Schäufolein, Beham, Solis, Amman, Stimmer, Goltzius, De Bruyn, Sadeler, Cr. de Passe, Callot, Hollar, Merian, Abr. de Bosse, Stef. della Bella, Potter, Boucher, Watteau, Schmidt, Chodowiecki—liefern in überreicher Fülle den Stoff zu diesem Werke, welches an Originalität sowie an kunsthistorischem Werthe, namentlich in Rücksicht auf die Kostümkunde, von keinem ähnlichen übertroffen wird."

He adds: "Est ist ein Bilderbuch für Erwachsene"—which we may well believe in view of some of the illustrations given. Three centuries of German life—16th, 17th and 18th—are unrolled before us in these illustrations.

I can refer you to but few of them, among others, to those taken from the Weisskunig, that well-known pendant to the Teuerdank, both describing scenes from the life of Emperor Maximilian. The illustrations for the Weisskunig are made by Hans Burgkmair—vol. I, p. 53. Or take Dürer's Der verlorene Sohn, I, p. 307. Or Holbein's well-known Todtentanz. Or Jost Amman's illustration to: *Eygentliche Beschreibung Aller Stände auff Erden Hoher und Nidriger Geistlicher und Weltlicher, aller Künsten, Handwercken und Händeln*, etc. durch den weitberümpften Hans Sachsen Gantz fleissig beschrieben und in Teutsche Reimen gefasset. Frankfurt a. M.

1568. A poetic labor of the versatile shoemaker which is indeed decidedly prosaic, as prosaic as his rhymed lessons in geography or history, but wonderfully interesting for the history of the times.

The last name mentioned by Dr. Hirth among the illustrators or artists whose works he reproduces in his book is that of Chodowiecki. He is so distinctly the great illustrator of the 18th century that no collection of illustrated works on German literature is complete without him. He does not deserve the name of the German Hogarth, as many critics have stated before. The largeness of conception, the bizarre tone of the great English caricaturist he lacks, but when a passage, a scene is to be illustrated by a few figures compressed into the narrow limits of a picture that generally does not exceed the space of a miniature, Chodowiecki is unique. Many of the audience are doubtless familiar with his illustrations for Lessing's *Minna von Barnhelm*. Stacke, Könnecke and others give some reprints. I am fortunate enough to lay before you reprints of 136 of Chodowiecki's engravings.

The title of the work is: Chodowiecki. "Auswahl aus des Künstler's schönsten Kupferstichen—136 Stiche auf 30 Carton-Blättern. Nach dem zun Theile sehr seltnen Originalen in Lichtdruck ausgeführt. Von A. Frisch, Berlin."

I happened to stumble upon this work some years ago in a second-hand book store in Berlin. Among the chief illustrations here reprinted I pass by those of Rousseau's *La Nouvelle Héloïse*, though even these are of interest to the student of German literature for reasons which I need not specify. But the illustrations for *Minna von Barnhelm* and for Gellert's *Fables* are certainly of surpassing interest. I may incidentally refer to the very curious series of marriage-proposals of which you will also find some reprints.

There is but one more book which is of special interest with reference to the Kulturgeschichte of Germany, though it confines itself to but two centuries, and that is: "Deutsches Leben im XIV und XV Jahrhundert." Von Dr. Alwin Schulz, Professor der Kunstgeschichte an der deutschen Karl Ferdinand's Universität in Prag, I & II. The work is an admirable one gathered from the greatest variety of sources and giving much that cannot be found elsewhere. Almost every conceivable phase of the life of the times is illustrated. Architecture, the interior arrangement of the houses, furniture, costumes are given in a variety of pictures, and all this is supplemented by a text, the very excellence of which is vouched for from the beginning by the name of the author.

I cannot conclude without referring to a somewhat unpretentious table which, through the kindness of a friend, came to my hands some time ago. It is:

"Graphische Litteratur Tafel. Die Deutsche Litteratur und der Einfluss fremder Litteraturen auf ihren Verlauf vom Beginne einer schriftlichen Ueberlieferung an bis heute in graphischer Darstellung." Von Dr. Cäsar Flaischlen. Stuttgart. Göschensche Verlagsbuchhandlung.

I mention this table not because it is an extremely useful one, but because the idea which prompted its publication deserves further development. Of course, it goes without saying that such a table may be very useful in the teaching of a literature, which almost throughout its career imitates the models furnished now by one, then by another foreign literature. This table is useful, in a measure, but it lacks lucidity because it attempts too much. A set of tables, each one of which would illustrate the influence of some special literature, would be far more helpful. The correlative influence of the literatures of France and Germany upon one another, or of England and Germany, would not

only be more pleasing to the national pride of a native German, but would certainly be more helpful, because clearer to the student. A table representing the whole field of foreign influences upon German literature must of necessity be confusing and cannot avoid some serious omissions.

I have attempted in this brief paper to refer to some books which I have found helpful. I hope that some of them were new to the audience and that these may fill some long-felt want in the instruction in German literature and deprive it of some of its dryness. As intimated before this list can lay no claim, not even approximately, to completeness.

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